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# HŁOSY SERBSKICH KĚRLUŠOW Z PŘEWODOM PIŠĆELI.

Z pomocu někotrych organistow zestajil a za ćišć dohotowal

JAN SYMANK

cyrkwiny wučer w Baćonju.

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## Orgelbuch zu den Liedern des „Pobožny Wosadnik“

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von

JOHANN SIMANK

Kirchschullehrer in Storchha.



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Z nakładom towarstwa ss. Cyrilla a Methodija.

*ex lib.  
J. P. Rosta.*





# Pokazowań.

Čo. kěrl.		Čo. chor.	Čo. kěrl.		Čo. chor.
1.	Božo Knježe toho swěta . . . . .	1.	26.	Budź khwała Bohu wjeršnomu . . . . .	18.
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4.	Stań wutroba a spěwaj . . . . .	4.	29.	Hlej, što lubosć nječini . . . . .	20.
5.	Te jasne slónco zeskhadza . . . . .	5.	30.	O Jehnjo Bože, kotrež ty te naše hrěchi .	21.
6.	Tón dzeń so wopokazuje . . . . .	5.	31.	Knježe, my smy w twojim domje . . . . .	22.
7.	Tón dzeń tu nóc přeč zahnał jo . . . . .	6.	32.	Nětk samomu budź Bohu . . . . .	23.
8.	We twojim mjenje Jězu ty . . . . .	7.	33.	My wěrimy tu do Boha . . . . .	24. a. b.
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10.	Jandželo Boži, ty pěstunje mój . . . . .	8.	35.	Swjaty, swj., swj. budź . . . . .	20.
11.	Přińdź a wobswěć, swjaty Ducho . . . . .	9.	36.	K tebi so klečo modlu . . . . .	26.
12.	Džakujmy so tomu Knjezej . . . . .	9.	37.	O Jehnjo Bože, kotrež ty toho swěta . . .	27.
13.	Ach njespi moja wutroba . . . . .	10.	38.	Daj, o Knježe, tón twój měr . . . . .	20.
14.	Nětk k spanju my so wróćamy . . . . .	7.	39.	Ta duša Jězusa swjeć mje . . . . .	28.
15.	Nětk wotpočuje hola . . . . .	11.	40.	O Jězu, daj zo twoja martra . . . . .	29.
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18.	Ty Khryšće dzeń a swětlo sy . . . . .	13.	43.	O zwjeselće so duše . . . . .	16.
19.	Ty Khryšće sy dzeń wjesoly . . . . .	7.	44.	Duša, měj to w žadosći . . . . .	31.
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21.	Wótče! wzmi ty při tej nocy . . . . .	32.	46.	Knježe, my će za te stawy . . . . .	32.
22.	Ach wokrjeř z izopom mje hnadnje . . .	14.	47.	Tón dzeń o dzeń, toho hněwa . . . . .	33. a. b.
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## IV

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51.	O Jehnjo Bože, Jězuso . . . . .	36.	91.	Tón Knjez mój swěrnny pastyr jo . . . . .	58.
57.	Budź khwała Bohu Wótcej . . . . .	37.	92.	Wulka bě radosć Hilžbjeće . . . . .	18.
58.	Luby Jězu, my smy tu . . . . .	38.	93.	Wy Boži jandželjo . . . . .	59.
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61.	Přińdź a roswěć, swjaty Ducho . . . . .	9.	96.	Tebje my Boha khwalimy . . . . .	61.
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65.	Budź swjatom' Duchej wěčny džak . . . . .	39.	100.	Džak Bohu, zo nětk zašle su . . . . .	42.
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71.	My džakujemy tebi so . . . . .	39.	106.	Štož čini Bóh, wšo dobre jo . . . . .	65.
72.	Nětk khwalmy Božu dobrotu . . . . .	45.	107.	Ach wótče, wótče luby naš . . . . .	66.
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82.	Hdže sy ty, moja radosć? . . . . .	54.	117.	Štož w hromadu Bóh zwjazal jo . . . . .	43.
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87.	O hnadow poľna hostija . . . . .	56.	122.	Pře čo so rudžiš wutroba . . . . .	72.
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Čo. kěrl.		Čo. chor.	Čo. kěrl.		Čo. chor.
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127.	Budź khwała Bohu wjeršnomu . . . . .	74.	162.	Štóz Jězusa w hódz wopomni . . . . .	7.
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135.	Přińdź pohanow o zbóžniko . . . . .	80.	170.	Kiž ty za nas ćerpjeľ sy . . . . .	99.
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141.	Džěćatko kolebajmy . . . . .	84.	176.	Jězu Khryšće wuley dobry . . . . .	105.
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152.	Džens chcemy Boha ćesěić . . . . .	64.	187.	Džens Boži Syn so zraduje . . . . .	112.
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159.	Budź khwalen' Jězusa Khrystus . . . . .	93.	194.	Tón zbóžny dzeń so zjewiľ jo . . . . .	2.
160.	Jězusa te słódke mjeno jo . . . . .	94.	195.	Wjeselće so wšitecy wěrní . . . . .	118.



Čo. kěrl.		Čo. chor.	Čo. kěrl.		Čo. chor.
196.	Wón dobył je, tón dobyćeř . . . . .	7.	231.	K nam meja přišla młódna . . . . .	133.
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201.	Spěl je džens Khrystus do njebjes . . . . .	110.	236.	O Marija, moja radosć . . . . .	138.
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215.	We njebju a na zemi . . . . .	127.	250.	Witaj morja hwězda . . . . .	145. a. b.
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Čo. kêrl.		Čo. chor.	Čo. kêrl.		Čo. chor.
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282.	O wyše wšěch naturow . . . . .	25.	311.	Najlubšaj, wzmitaj wój tón džak . . . . .	98.
283.	Wy khude duše, kiž wy tam . . . . .	36.	312.	Nětk budže moje ćělo . . . . .	69.
284.	Česć budź tebi, kiž tak mócnje . . . . .	9.	313.	Nětk kónc je wšeje prócy . . . . .	162.
285.	Kiž z Khrystusom wy něhdy . . . . .	127.	314.	Nětk lubaj staršej dobru nóc . . . . .	36.
286.	Wy swjeći Boži w hromadze . . . . .	5.	315.	Nětk wy mje k rowu donjesće . . . . .	163.
287.	Chcemy khwalić dobyčerjow . . . . .	68.	316.	O luba žona, čas je tu . . . . .	95. 46.
288.	Hlej! tón swěry wotroč jo . . . . .	20.	317.	O žalosć! Kónc je ze mnu . . . . .	69.
289.	Na kotrymž wšón swět so džiwa . . . . .	15.	318.	Runje w mojich młodych lětach . . . . .	108. b.
290.	Luby swjaty N. . . . .	156. a. b.	319.	Spi dha, luby bratře, spi . . . . .	157.
291.	Hdyž wěрили smy wěrnje . . . . .	127.	320.	Swěry wučerjo! k tej česći . . . . .	150.
292.	Ja dyrby tón swět wopušeć . . . . .	52.	321.	Te ćělo chcemy pohrjebać . . . . .	50.
293.	Mi wutrobnje so styšće . . . . .	69.	322.	Te žiwjenjo bě krótke . . . . .	17.
294.	Nahle wumrěć nješkodzi . . . . .	157.	323.	Tu khuda wačka ležo spju . . . . .	52.
			324.	Wzmi tudy pola mojoh' rowa . . . . .	47.

## P ř i d a w k .

Čo. kěrl.		Čo. chor.	Čo. kěrl.		Čo. chor.
325.	Što budu mojom' Knjezej plăćić . . . .	164.	336.	Ćehń za sobu nas, o Jězu . . . . .	170.
326.	Nětk młodži, stari wy . . . . .	59.	337.	O swětło, swjata Trojica . . . . .	13. 39.
327.	Ja na Boha wšo twarju . . . . .	165.	338.	My z wěrnej ponižnosću . . . . .	26.
328.	Mój Božo! ty wšak sy . . . . .	166. 59.	339.	My khwalimy će, Jězu Khryšće! . . . .	30.
329.	O Knježe, daj, zo twoja hnada . . . .	30.	340.	Daj, o Knježe, džak sej prajić . . . .	35.
330.	Ach, ja Hadamowe džěčo . . . . .	150.	341.	O Jězu, ty sy zasłužił . . . . .	43.
331.	Ja k Jězusej mam wutrobu . . . . .	42.	342.	O Jězu! moje žiwjenjo sy . . . . .	171.
332.	Što skoržiš zrudny čłowjeko . . . . .	12.	343.	Jězu, twój žiwy sym . . . . .	172.
333.	W wšej nuzy na Boha tu cyle twarju . .	167.	344.	O dušow wječěr swjata . . . . .	11.
334.	O swójba swjata . . . . .	168.	345.	O čisty młodženco . . . . .	173.
335.	We Božim mjenje ćehnjemy . . . . .	169.	346.	Wěčnu khwału Bohu w wysokosći . . .	174.





Budźće napjelnjeni z Duchom swjatym, rěčicy  
mjez sobu w psalmach a spěwach a duchownych  
pěsnjach, spěwajcy a so zradujcy w svojich wutro-  
bach Knjezej, dżak prajicy stajnje za wšitko w mjenje  
Jězusa Khrystusa Bohu a Wótcej. Efes. 5, 18.—20.

**H**dyž kanonik Wałda w lěće 1787 swoju „Spěwawu Winezu“ dokonješe, wón z dohom tež za organistow wobstara knihu, w kotrejž běše pod melodijemi bass z ličbnikami woznamjenjeny. Tajki podložk, drje wuley wažny, tola njedosahaše, zo by kaženjam kěrlušowych hłosow dowobarał. Tute nazhonjenjo tohodla kazaše, hdyž naš Hórnik, swoje nadobne mocy za jednotu serbskoho cyrkwinskoho spěwa napinajo, w lěće 1889 swój „Pobožny Wosadnik“ spisa, zo tež potom, byrnjež bychu so za kěrłuše „Hłosy“ wudale, z džěłom njezastachmy, jeli dyrbyše wudobytk trajace kubło naroda wostać. Wosebity faktor cyrkwinskoho ludowoho spěwa su pišće; organistej pak słuša za kruty přewod hotowa harmonisacija; bjez tajkeje nuzuje lud k nochowanju. Po 15-lětnym džěle, nie bjez zadžěwkow a woporow, docpě so k tutej knizy. Po napominanju japoštoła: „Njebudźće mudri sami při sebi!“ pyta ch radu a pomoc, a mnohu tajku namakach. Prjedy wšoho plaći dżak — najnutniši dżak knjezej seminarskomu wyššomu wučerjej R. Plewey; jenož z nim a pod nim zwažich so na harmonisaciju choralow.

Z hotowymi přinoškami su mje podpjerali knježa: cyrkw. wučerjej P. Hila w Khrósćicach a J. Rězak we Wotrowje, tež njeboh wučer J. Klimank w Kukowje. Poslednju korrekturu smój z knjezom cyrkw. wučerjom J. Rječku w Budyšinje zhotowiłoj. Horey dżak tutym knjezam a wšěm, kotřiž su mi k radže byli! Wosebity wliw na džěło mješe wot wšoho spočatka njeboh knjez scholastik M. Hórnik; po nim pak knjez scholastik J. Skala, kiž prócy, staranja a wudawkow njelutowaše, zo by so kniha dokładnje přehladała, kiž tež nakład přez „Towařstwo ss. Cyrilla a Methodija“ wuskutkowa a za hódny čišć so lubje postara. Bóh mytuj woběmaj wysokodostojnymaj knjezomaj we wěčnosći a času!

A tak dha stuń, přěnja serbska choralna kniha, na zjawne jako srědk k pobožnosći a k žohnowanju! Sy swědk lubosće za wěc a přecelnoho zmyslenja za wšěch, kotřiž wěc wužiwaju. Nadeńdź přecelow tajkich, kotřiž tebe dobroćiwje sudža!

W B a ć o n j u, w februaru 1904.

J. S.

## Ž ó r ě a.

Waldowa kniha za pišćele (zapiski z woznamjenjenym bassom).

Singenberger. Orgelbuch zu Mohr's Cäcilia.

Hering. 250 Choräle.

Ev.-luth. Landesgesangbuch = resp. Choralbuch.

Bergmanns ausgesetzte Choräle.

---

## Přikrótšenja.

B. = Bergmann.

H. = Hering.

L. = Ev.-l. Landeschoralbuch.

P. = Piel.

Pl. = Plewka.

Il. = Hille.

Kl. = Kliemank.

R. = Resak.

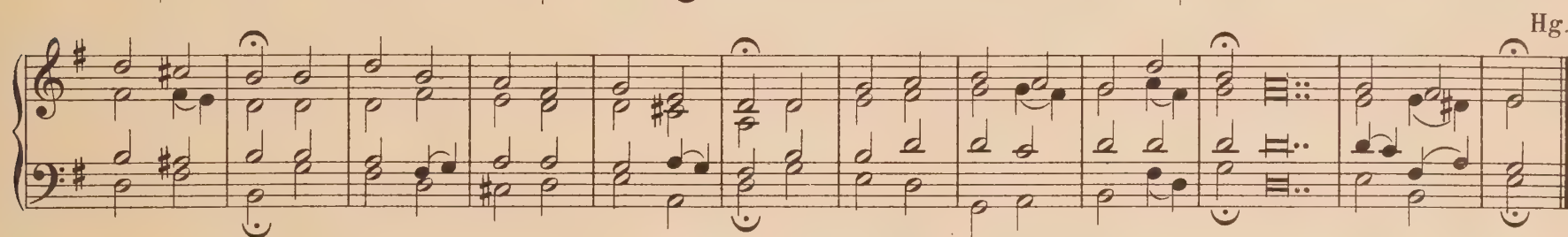
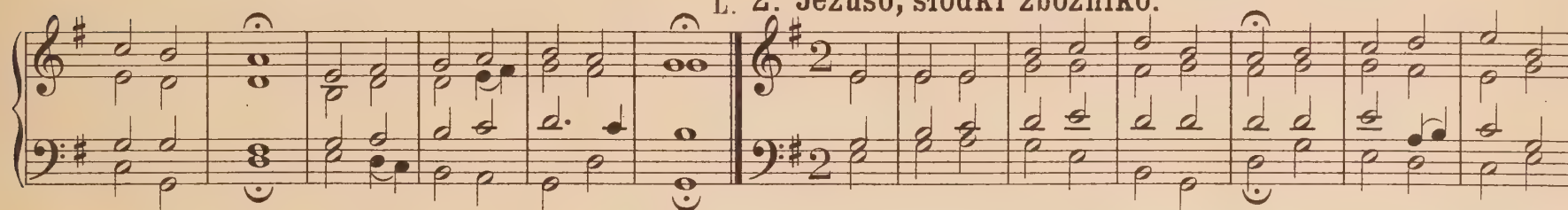




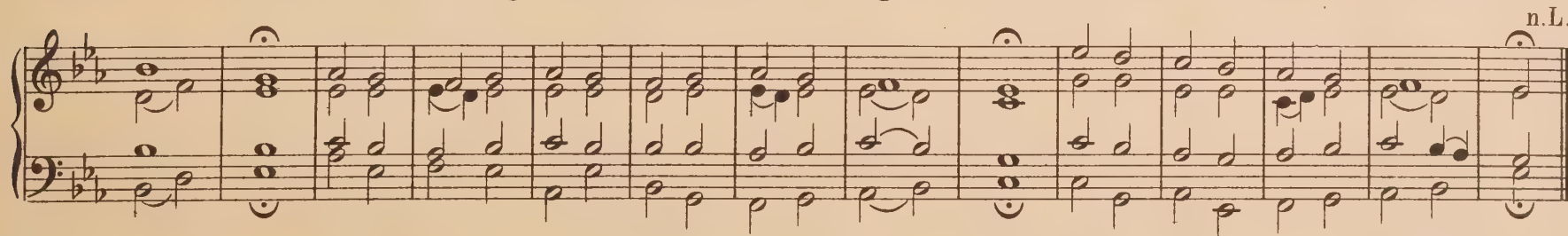
# 1. Božo knježe toho swěta.



## L. 2. Jězuso, słódki zbóžniko.



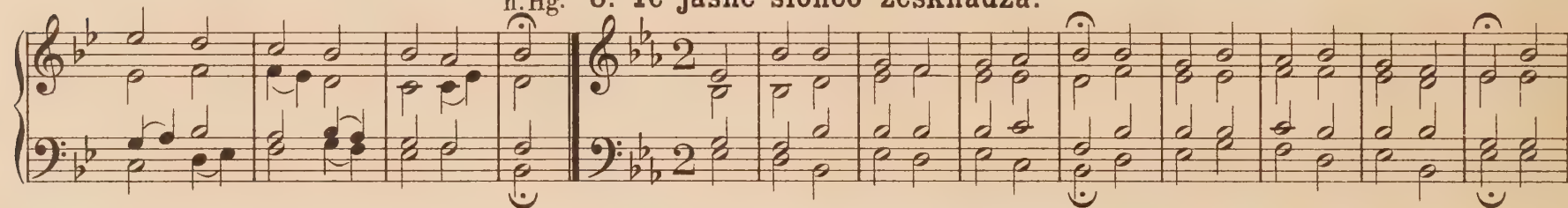
## 3. Kak rjenje swěci jutnica.



## 4. Stań wutroba a spěwaj.



## n.Hg. 5. Te jasne slónco zeskhadźa.



## L. 6. Tón dzeń tu nóc přeč zahnał je.



## 7. We twojim mjenje, Jězu ty.





## 8. Jandželo Boži, ty pěstónje mój.

Two systems of musical notation for song 8. Each system consists of a treble and bass staff joined by a brace. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The first system has 8 measures, and the second system has 8 measures. The notation includes chords, single notes, and rests. The piece ends with a repeat sign and a 'B.' marking.

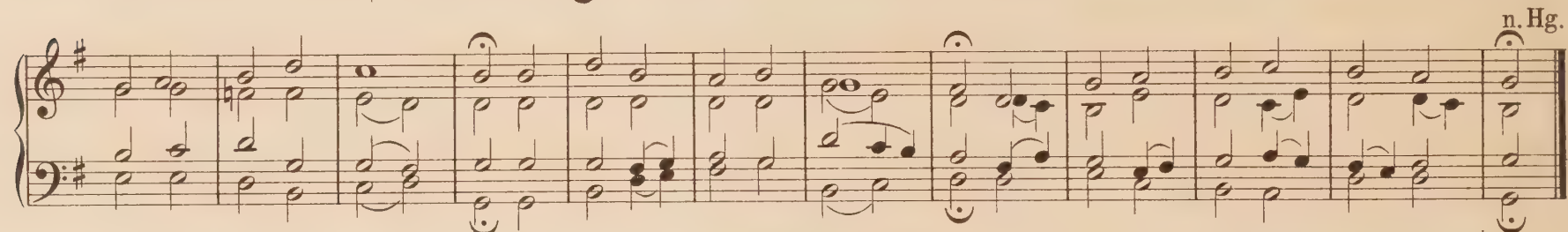
## 9. Přindź a wobswěć, swj. Ducho.

Two systems of musical notation for song 9. Each system consists of a treble and bass staff joined by a brace. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 2/4. The first system has 8 measures, and the second system has 8 measures. The notation includes chords, single notes, and rests. The piece ends with a repeat sign and a 'B.' marking.

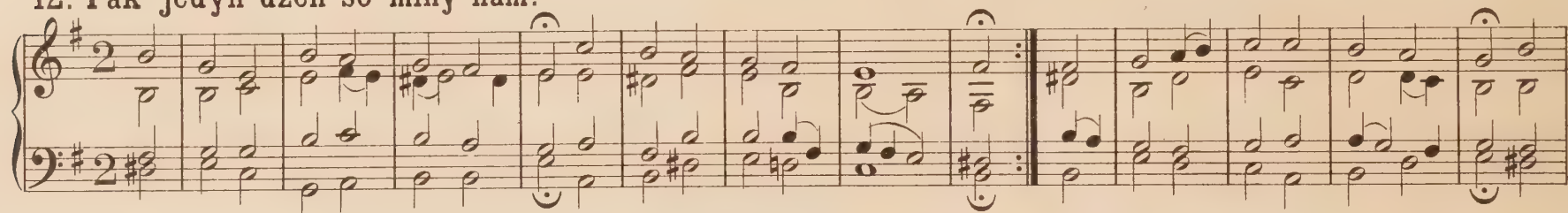
## 10. Ach, njespi, moja wutroba.

One system of musical notation for song 10. It consists of a treble and bass staff joined by a brace. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 2/4. The notation includes chords, single notes, and rests. The piece ends with a repeat sign.

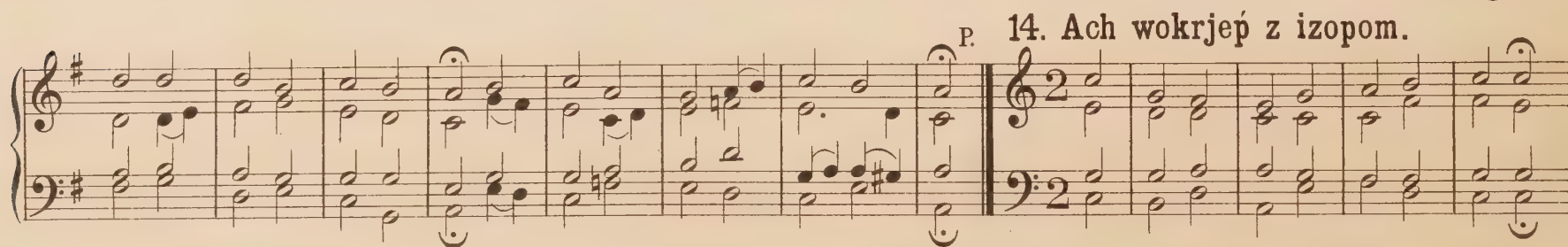
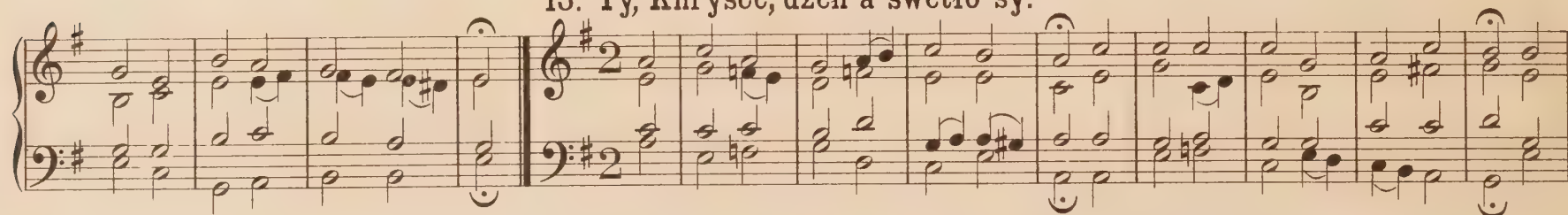
## 11. Nětķ wotpočuķe hola.



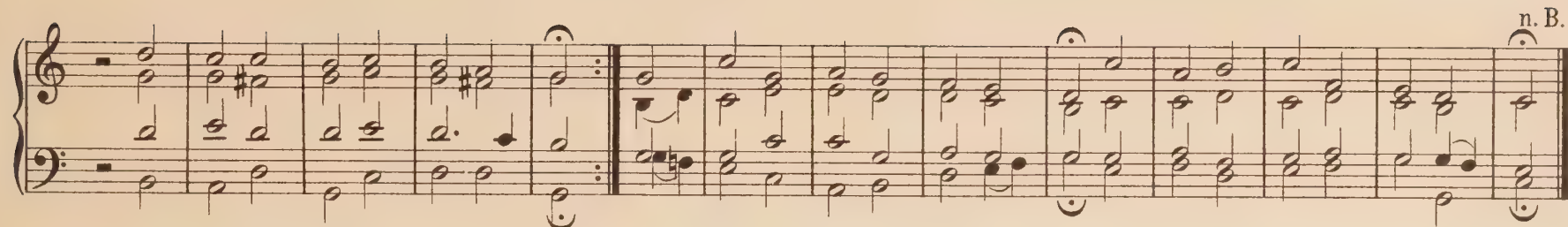
## 12. Pak jedyn dzeń so miny nam.



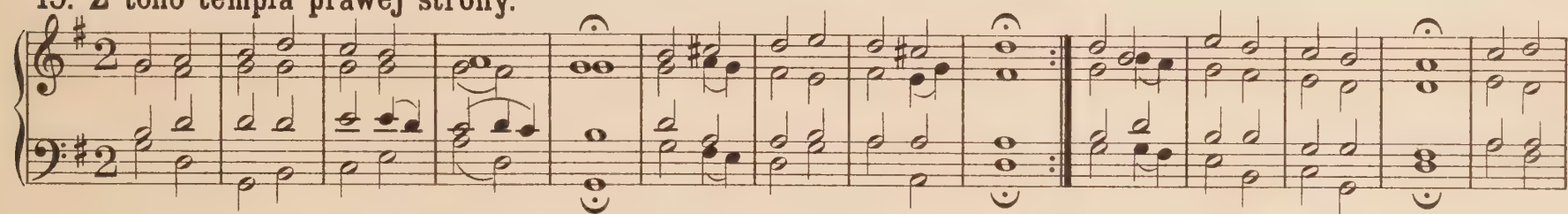
## 13. Ty, Khryšće, dzeń a swětło sy.



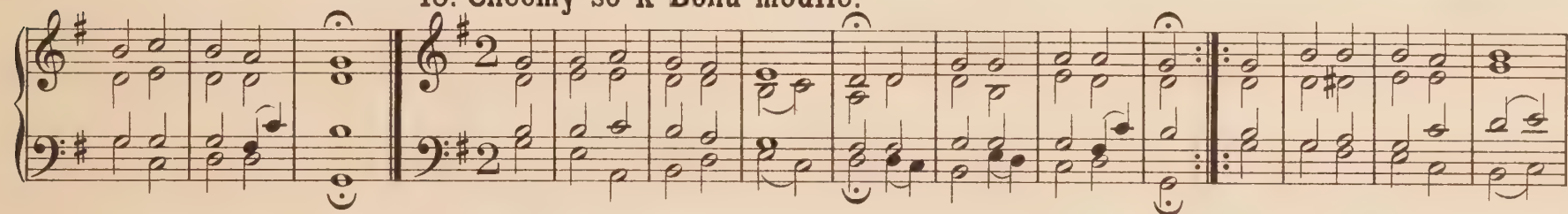




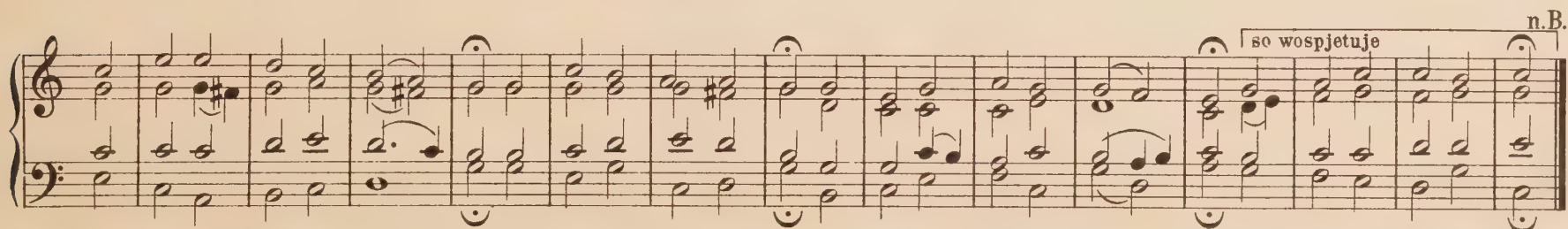
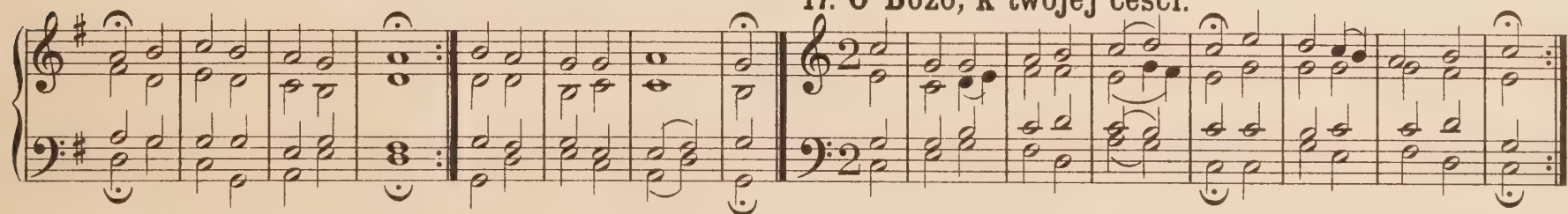
15. Z toho templa pravej' strany.



16. Chcemy so k Bohu modlić.



17. O Božo, k tvojej česći.



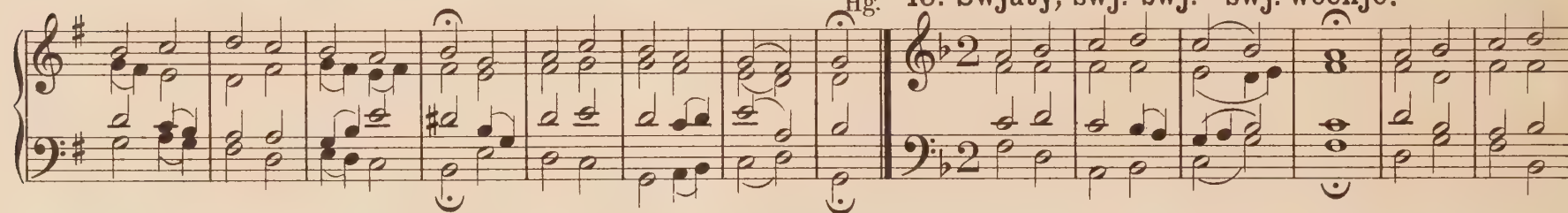
so wospjetuje

n.B.

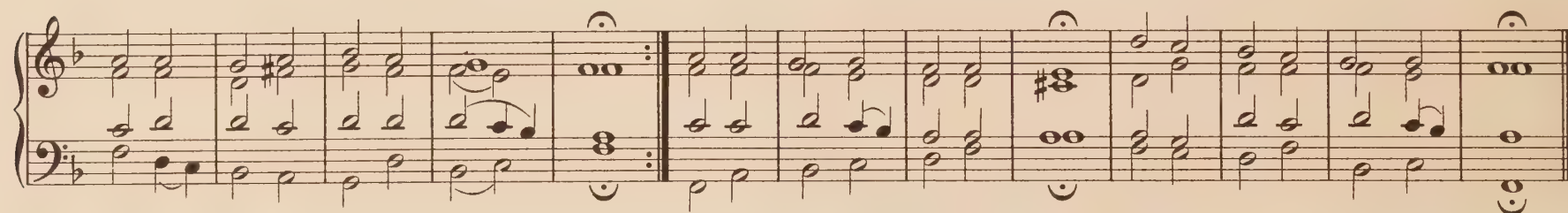
## 18. Budź khwała Bohu wjeřšnomu.



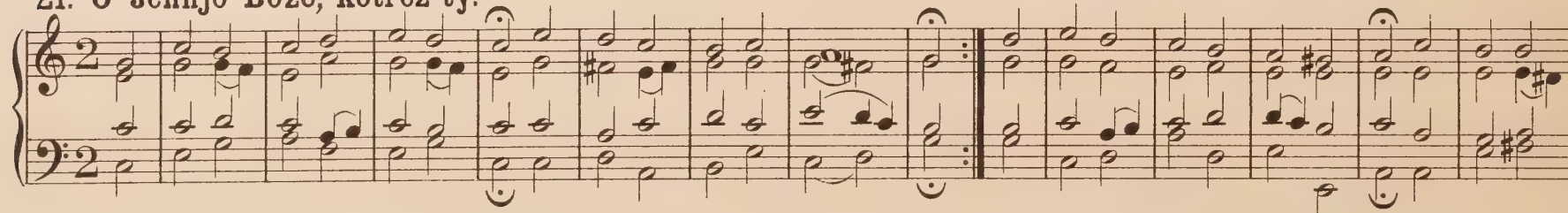
## Hg. 19. Swjaty, swj. swj. – swj. wěčnje.



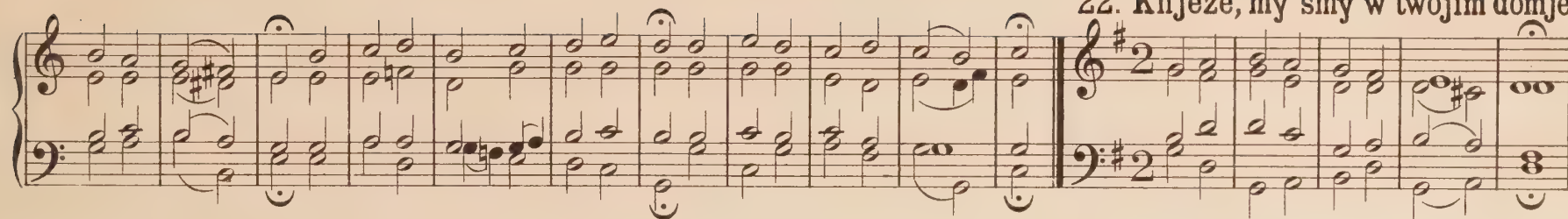
## P. 20. Hlej, što lubosć nječini.



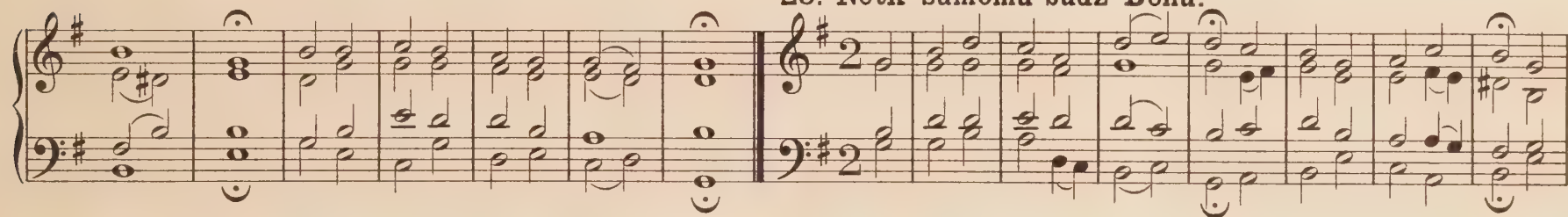
## 21. O Jehnjo Bože, kotrež ty.



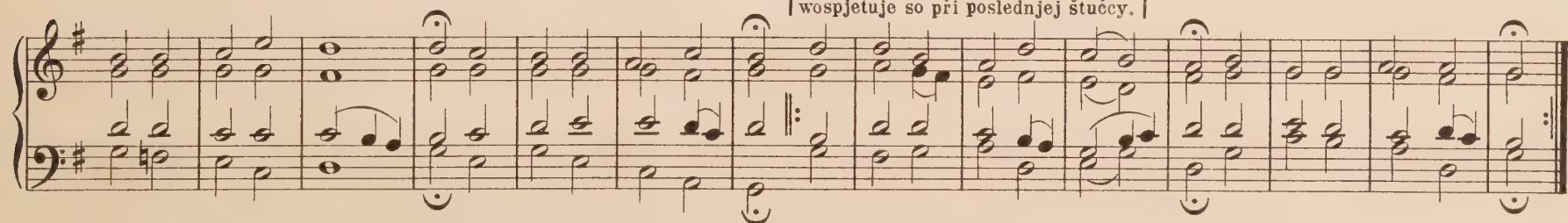
## 22. Knježe, my smy w twojim domje.



## 23. Nětka samomu budź Bohu.

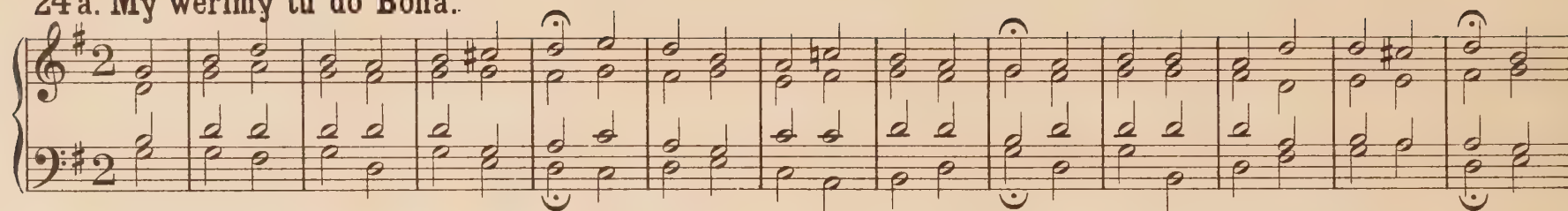


[wospjetuje so při poslednjeju štučcy.]





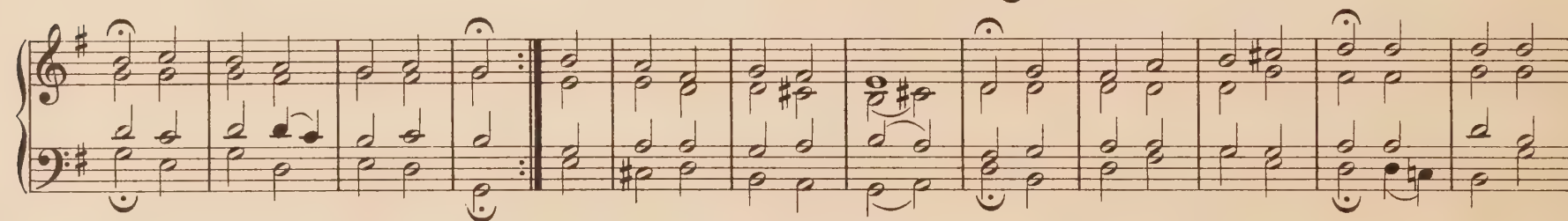
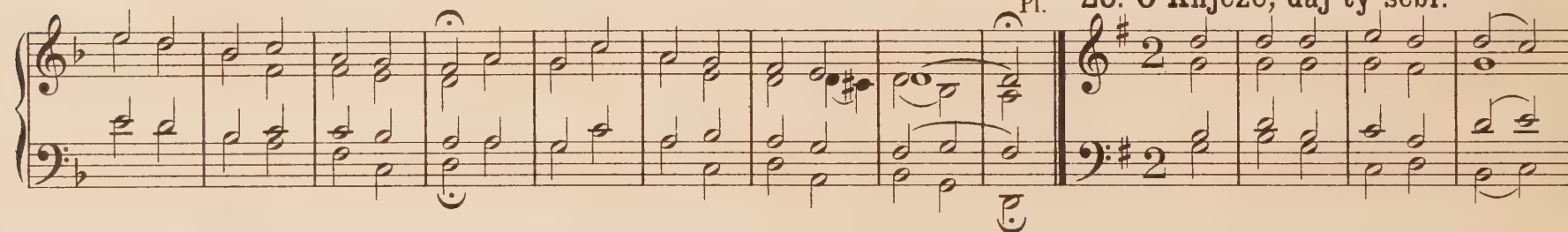
## 24 a. My wěrimy tu do Boha.



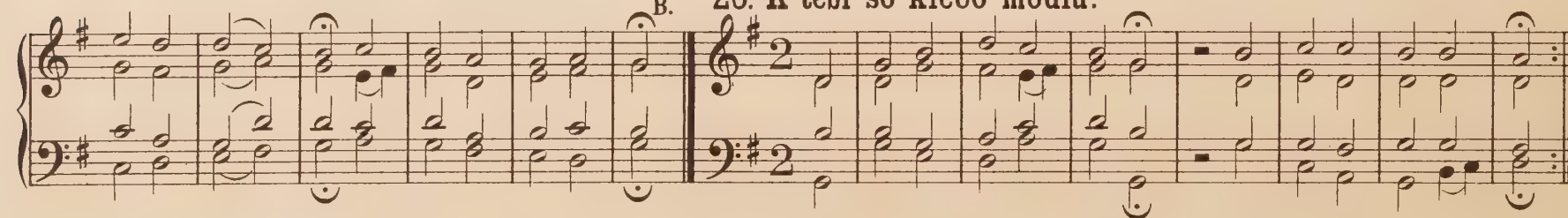
## n. L. 24b.

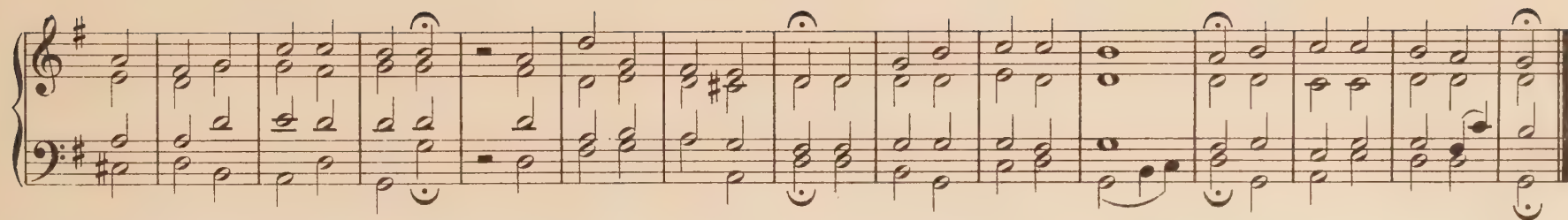


## Pl. 25. O Knježe, daj ty sebi.



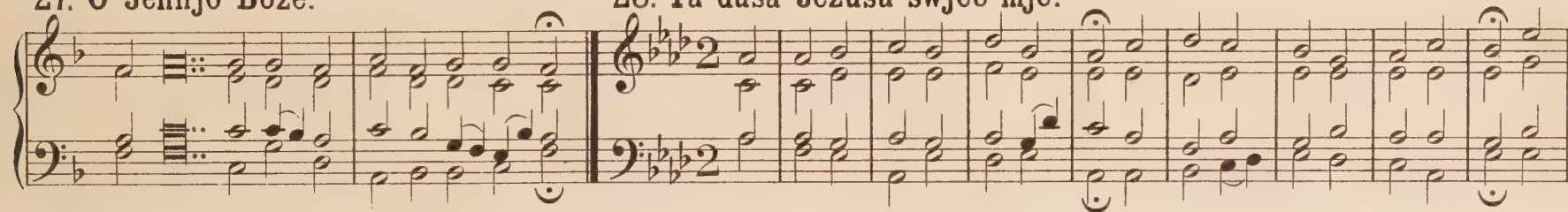
## B. 26. K tebi so klečo modlu.



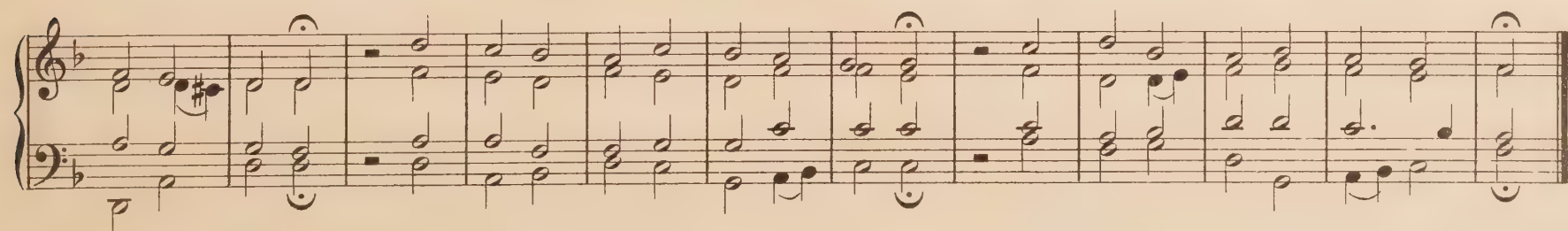
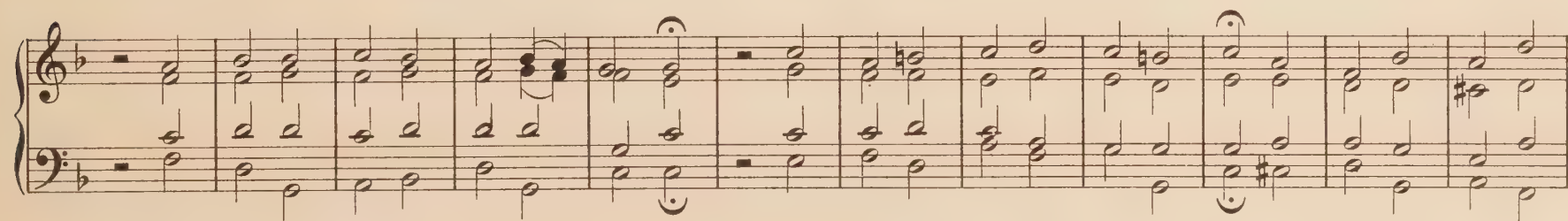


27. O Jehnjo Bože.

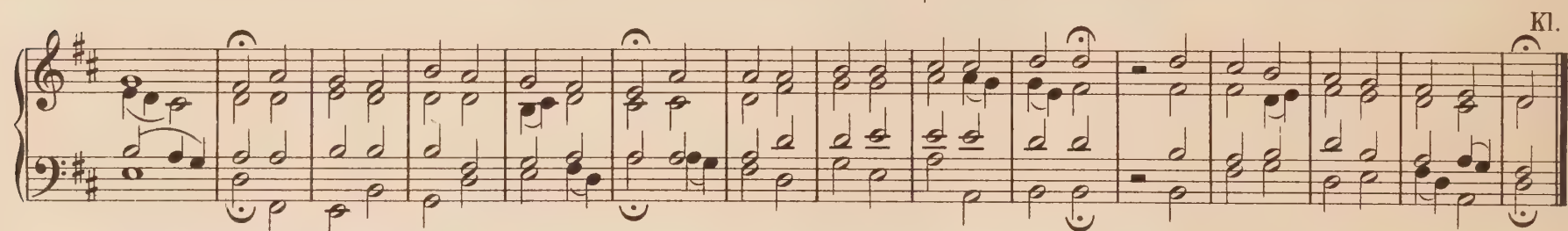
28. Ta duša Jězusa swjeć mje.



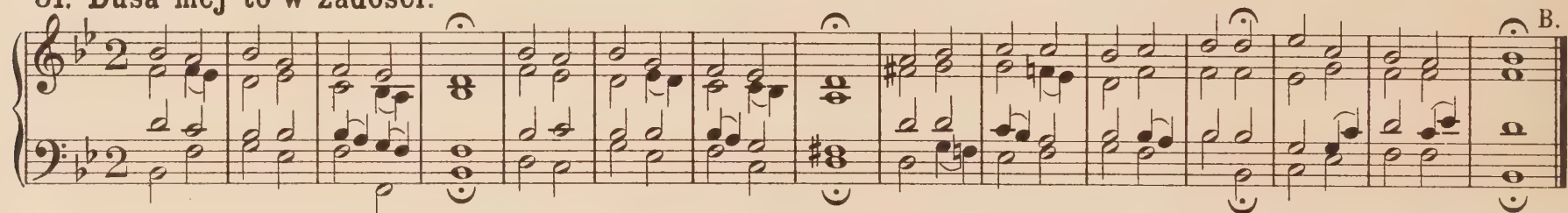
n.L. 29. O Jězu, daj, zo twoja martra.



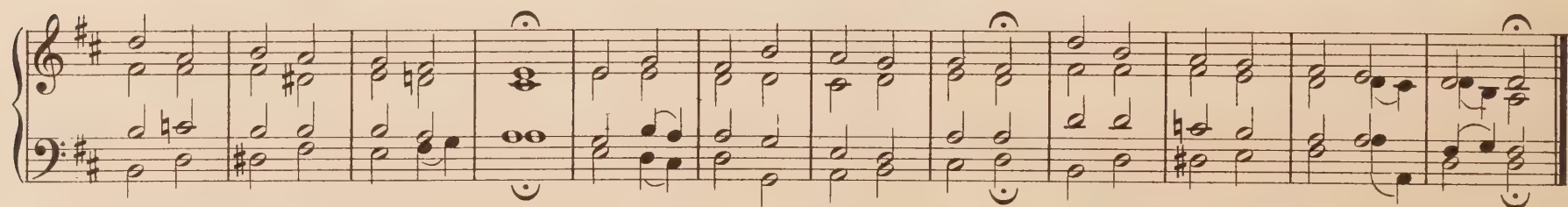
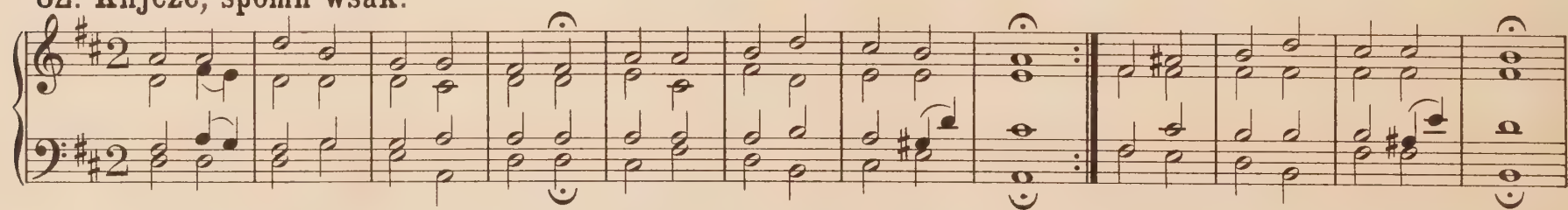
## 30. Daj, Knježe, z twojim žohnowanjom.



## 31. Duša měj to w žadosći.



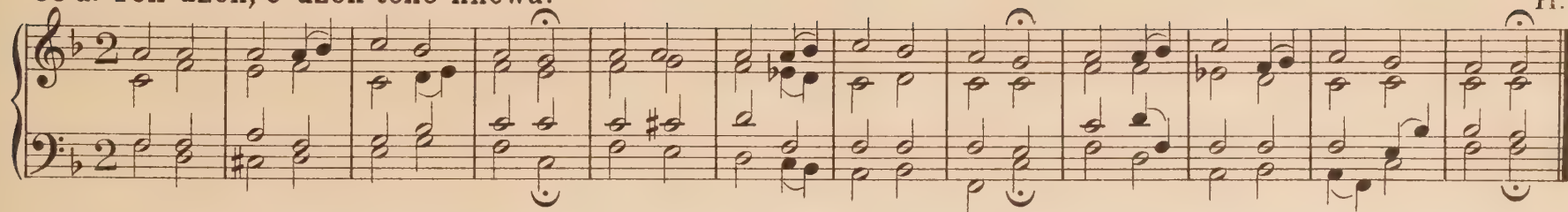
## 32. Knježe, spomń wšak.





## 33 a. Tón džen, o džen toho hněwa.

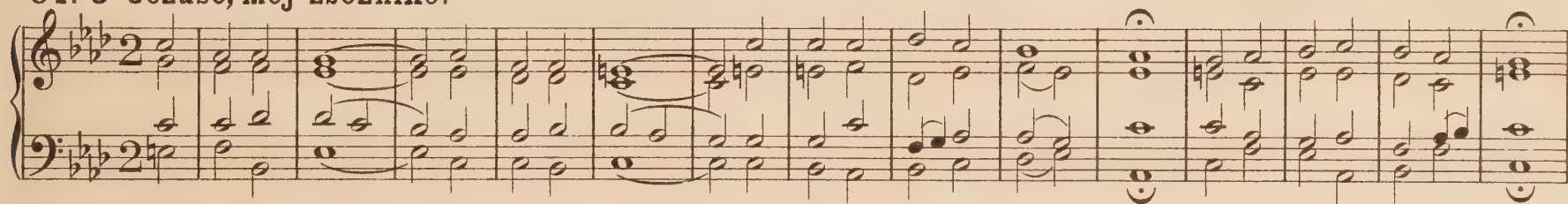
Pl.



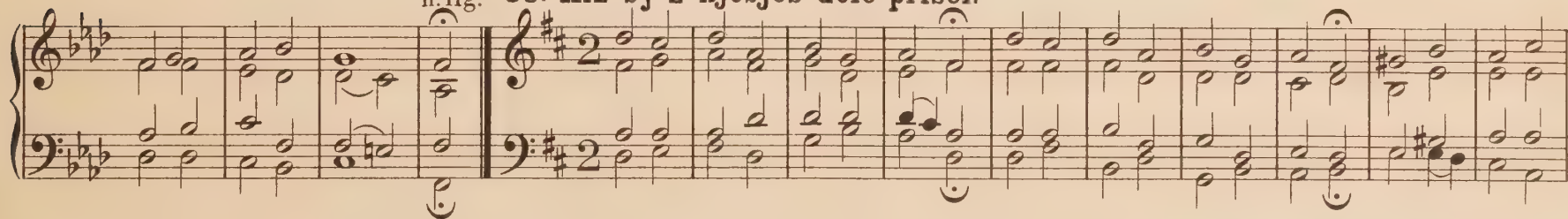
## 33 b.



## 34. O Jězuso, mój zbóžniko.



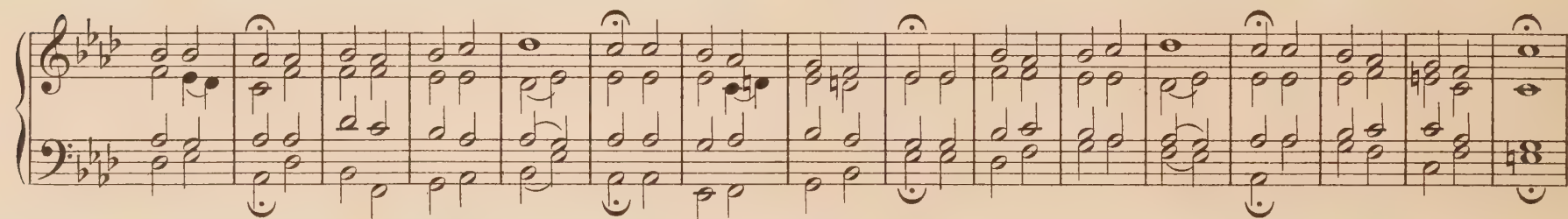
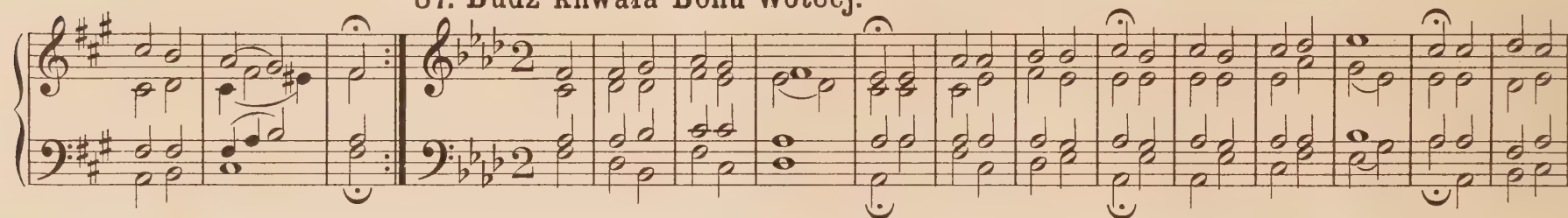
## n.Hg. 35. Kiž sy z njebjes dele přišol.



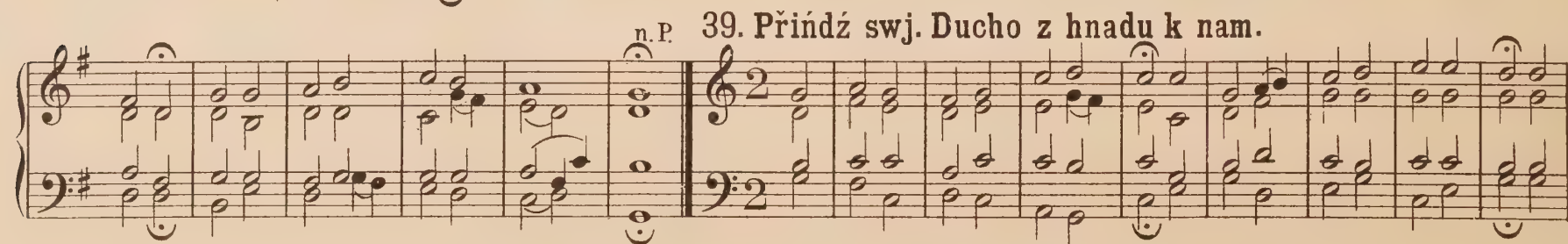
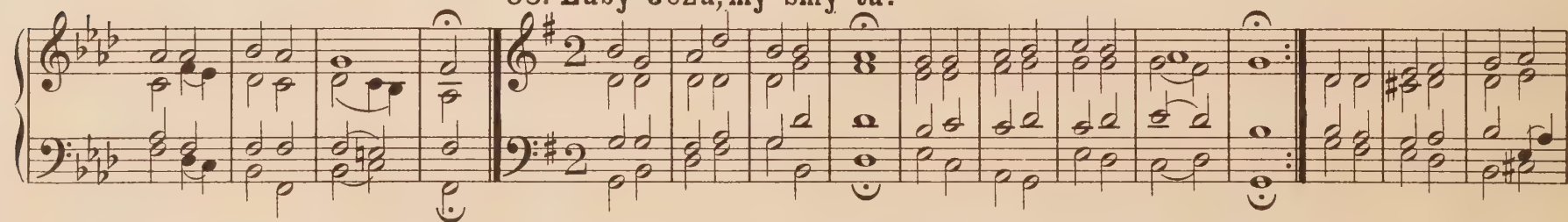
## 36. O Jehnjo Bože Jězuso.



## 37. Budź khwała Bohu Wótcej.



## 38. Luby Jězu, my smy tu.





## 40. Ryč ty, Knježe, k wutrobje.

40. Ryč ty, Knježe, k wutrobje.

The score is in 2/2 time, key of D major (two sharps). It features a piano (p.) dynamic. The melody is in the right hand, and the accompaniment is in the left hand. The piece ends with a repeat sign.

## 41. Budź, Božo, tebi česć a džak.

41. Budź, Božo, tebi česć a džak.

The score is in 2/2 time, key of D major (two sharps). It features a piano (p.) dynamic. The melody is in the right hand, and the accompaniment is in the left hand. The piece ends with a repeat sign.

42. Budź khwała swj. Trojicy.

The score is in 2/2 time, key of D major (two sharps). It features a piano (p.) dynamic. The melody is in the right hand, and the accompaniment is in the left hand. The piece ends with a repeat sign.

## 42. Budź khwała swj. Trojicy.

42. Budź khwała swj. Trojicy.

The score is in 2/2 time, key of D major (two sharps). It features a piano (p.) dynamic. The melody is in the right hand, and the accompaniment is in the left hand. The piece ends with a repeat sign.

42. Budź khwała swj. Trojicy.

The score is in 2/2 time, key of D major (two sharps). It features a piano (p.) dynamic. The melody is in the right hand, and the accompaniment is in the left hand. The piece ends with a repeat sign.

## 43. O Božo, budź ci wěčny džak.

Two systems of musical notation for a piano accompaniment. The first system consists of two staves (treble and bass clef) with a key signature of one flat (B-flat) and a time signature of 2/4. The melody is primarily in the treble staff, featuring chords and single notes. The bass staff provides harmonic support with chords and some moving lines. The second system continues the piece, ending with a double bar line. The notation includes various musical symbols such as notes, rests, and dynamic markings.

## 44. Tebi budź džak a khwala.

Two systems of musical notation for a piano accompaniment. The first system consists of two staves (treble and bass clef) with a key signature of one sharp (F-sharp) and a time signature of 2/4. The melody is primarily in the treble staff, featuring chords and single notes. The bass staff provides harmonic support with chords and some moving lines. The second system continues the piece, ending with a double bar line. The notation includes various musical symbols such as notes, rests, and dynamic markings.

## 45. Nětk khwalmy Božu dobrotu.

Two systems of musical notation for a piano accompaniment. The first system consists of two staves (treble and bass clef) with a key signature of one sharp (F-sharp) and a time signature of 2/4. The melody is primarily in the treble staff, featuring chords and single notes. The bass staff provides harmonic support with chords and some moving lines. The second system continues the piece, ending with a double bar line. The notation includes various musical symbols such as notes, rests, and dynamic markings.



## 46. Ach wočín, wočín, čłowjeko.

Two systems of musical notation for piece 46. The first system consists of a treble and bass staff in 2/4 time, key of D major. The melody is in the treble staff, and the accompaniment is in the bass staff. The second system continues the piece, ending with a double bar line. The melody features a repeat sign in the first system and a final cadence in the second system.

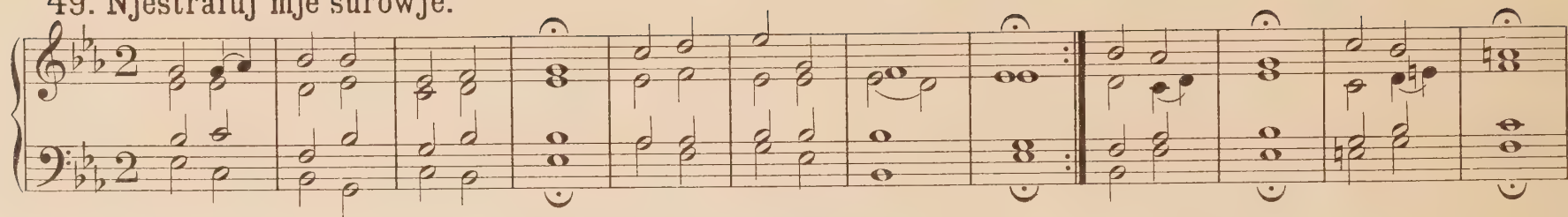
## 47. Ja hubjeny, ja hrěšnik khudy.

Two systems of musical notation for piece 47. The first system consists of a treble and bass staff in 2/4 time, key of B minor. The melody is in the treble staff, and the accompaniment is in the bass staff. The second system continues the piece, ending with a double bar line. The melody features a repeat sign in the first system and a final cadence in the second system.

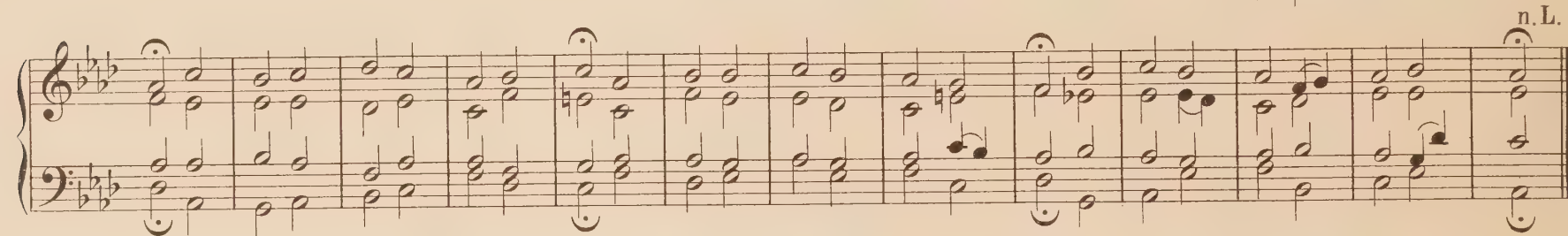
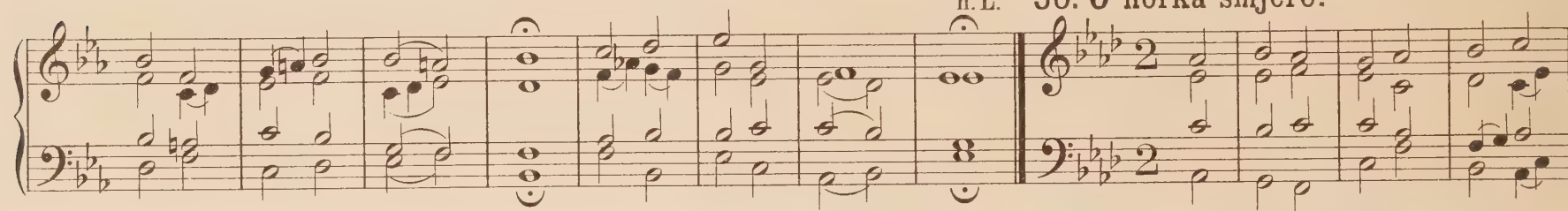
## n. P. 48. K tebi so wołam z hłubiny.

Two systems of musical notation for piece 48. The first system consists of a treble and bass staff in 2/4 time, key of B minor. The melody is in the treble staff, and the accompaniment is in the bass staff. The second system continues the piece, ending with a double bar line. The melody features a repeat sign in the first system and a final cadence in the second system. The notation includes a 'n. L.' marking at the end of the second system.

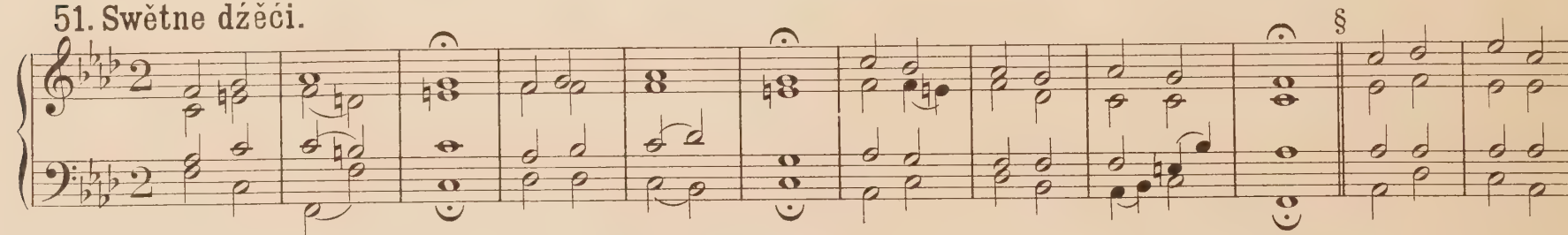
## 49. Nještrafuj mje surowje.



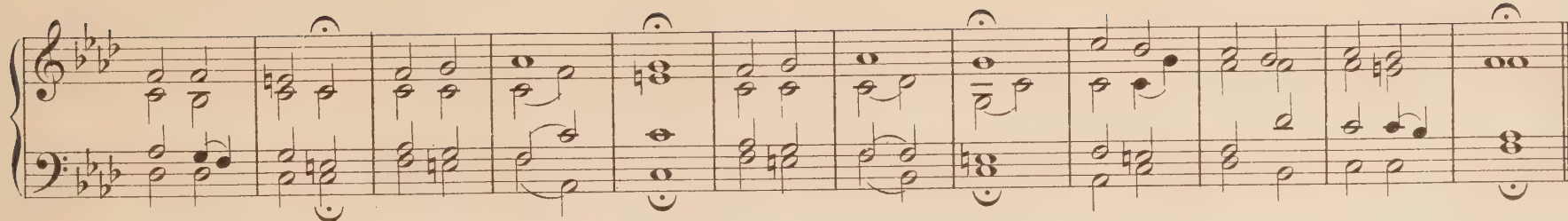
## n.L. 50. O hórka smjerc.



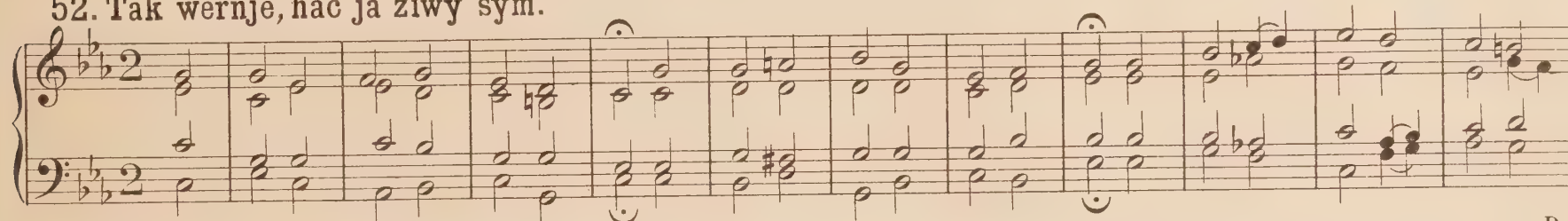
## 51. Swětne džěci.



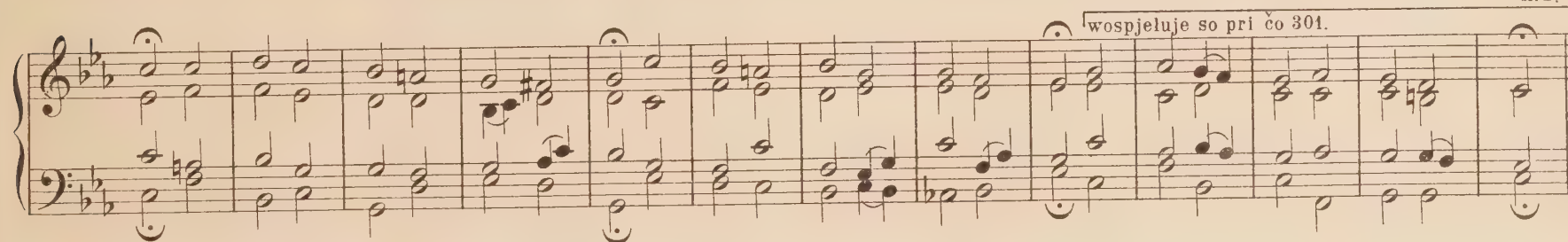




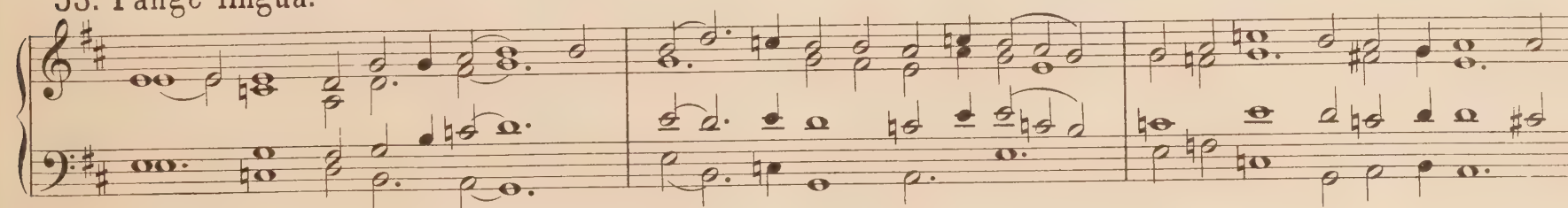
52. Tak wěrnje, hač ja žiwy sym.



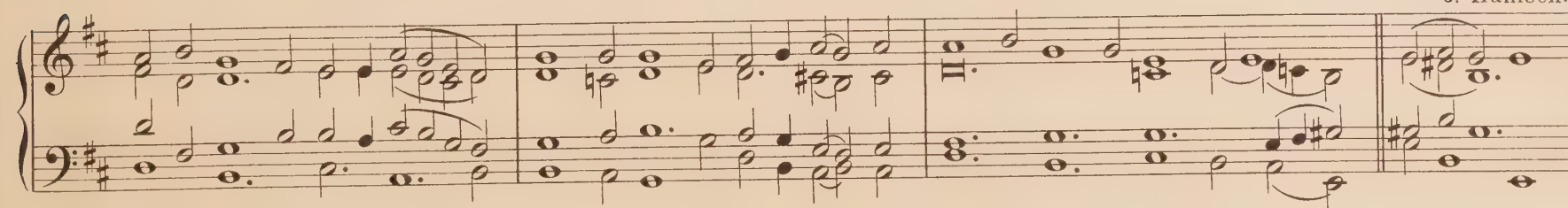
n. P.



53. Pange lingua.



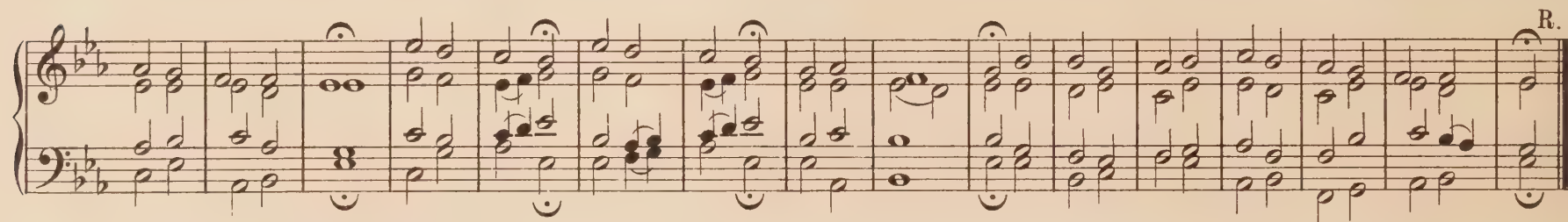
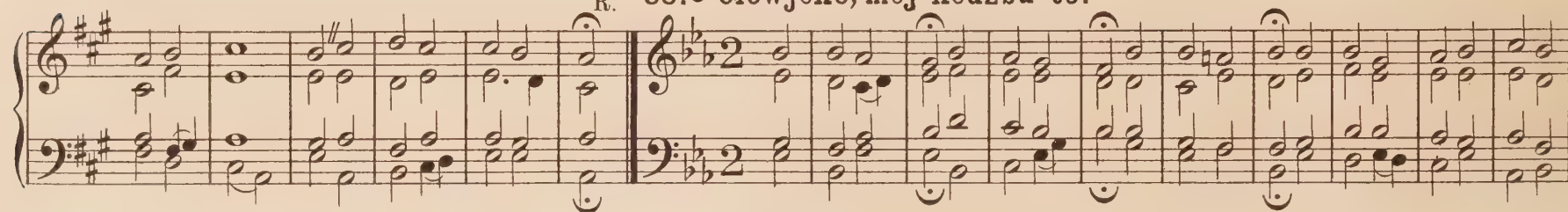
J. Hanisch.



## 54. Hdže sy ty, moja radosć.



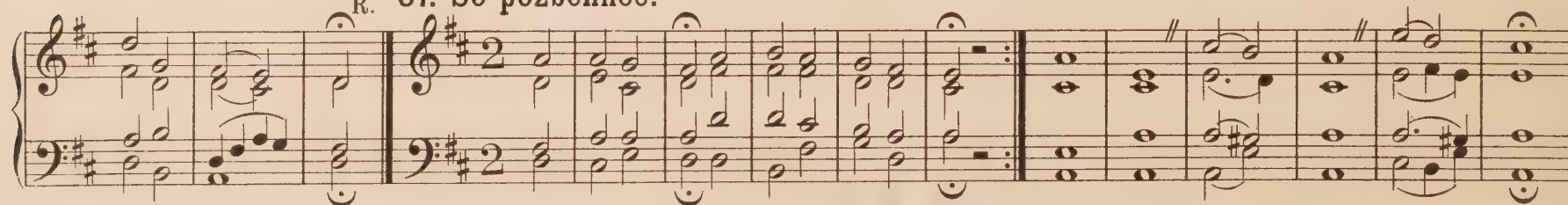
## R. 55. O čłowjeko, měj kedźbu to.



## 56. O dziwny khlěbje, wěrnny Bóh!



## R. 57. So pozběhněce.





R. 58. Ton Knjez mój swěrný pastyr jo.

First system of a musical score for hymn 58. It consists of a grand staff with a treble and bass clef. The key signature has one sharp (F#). The melody is in the treble clef, and the accompaniment is in the bass clef. The piece begins with a repeat sign and a first ending bracket. The tempo is marked 'R.' (Ritardando).

Second system of the musical score for hymn 58. It continues the melody and accompaniment from the first system, ending with a repeat sign and a first ending bracket.

n.R. 59. Wy Boži jandželjo!

First system of a musical score for hymn 59. It consists of a grand staff with a treble and bass clef. The key signature has one sharp (F#). The melody is in the treble clef, and the accompaniment is in the bass clef. The piece begins with a repeat sign and a first ending bracket. The tempo is marked 'n.R.' (Andante).

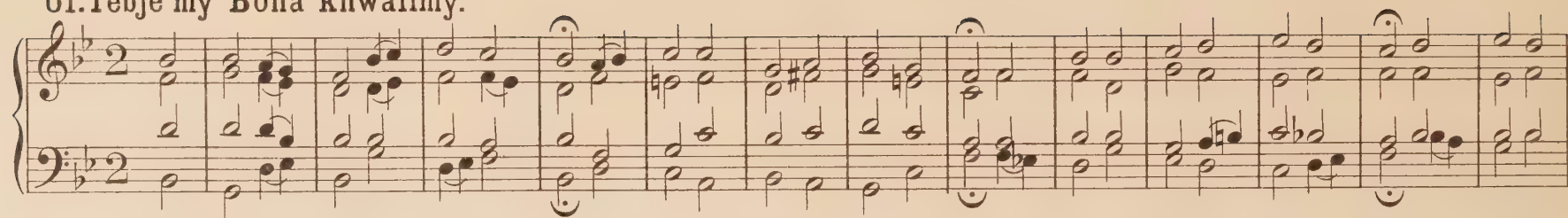
R. 60. Žiwy khlěbje dušow swjatykh.

First system of a musical score for hymn 60. It consists of a grand staff with a treble and bass clef. The key signature has one sharp (F#). The melody is in the treble clef, and the accompaniment is in the bass clef. The piece begins with a repeat sign and a first ending bracket. The tempo is marked 'R.' (Ritardando).

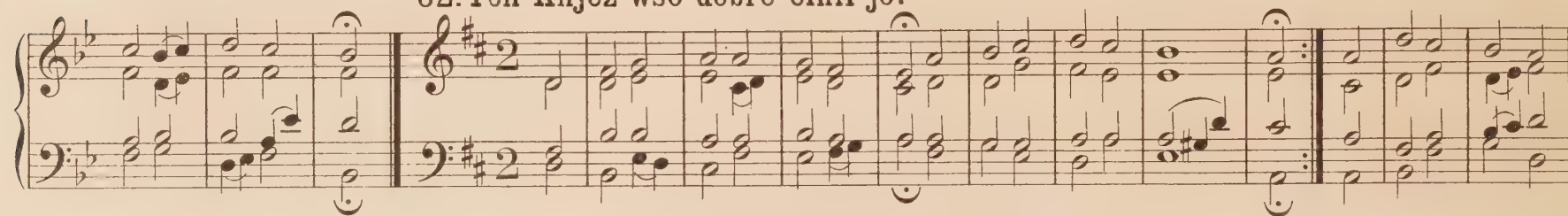
Pl.

Second system of the musical score for hymn 60. It continues the melody and accompaniment from the first system, ending with a repeat sign and a first ending bracket. The tempo is marked 'Pl.' (Piano).

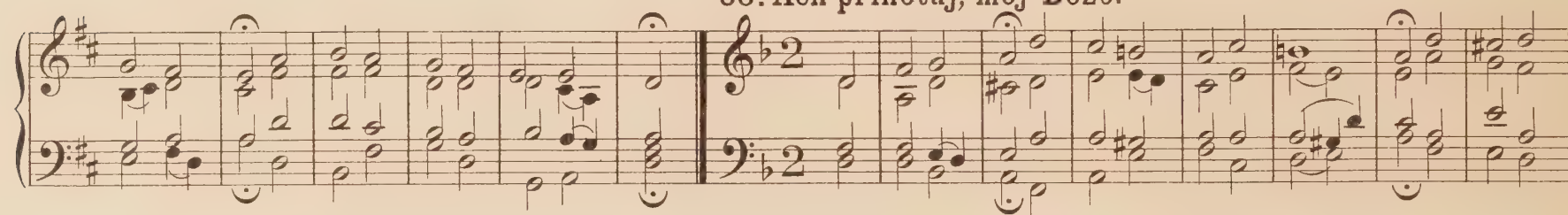
## 61. Tebje my Boha khwalimy.



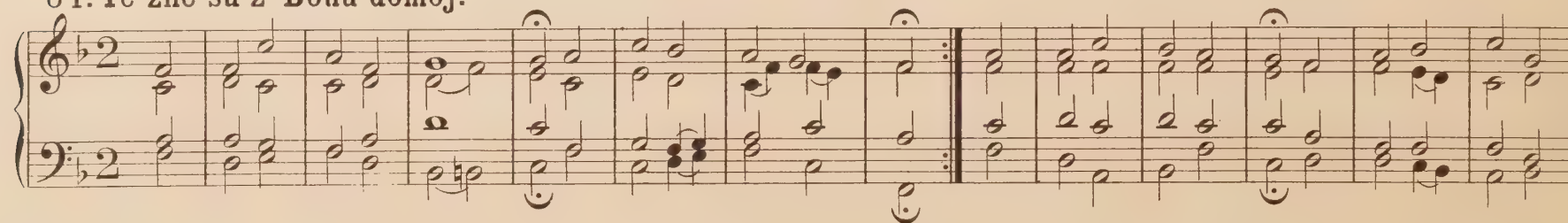
## 62. Tón Knjez wšo dobre činil jo.



## 63. Ach přihotuj, mój Božo.



## 64. Te žně su z Boha domoj.

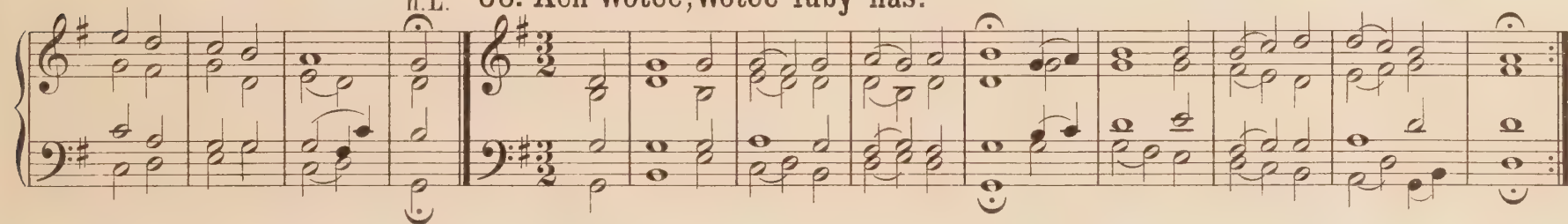




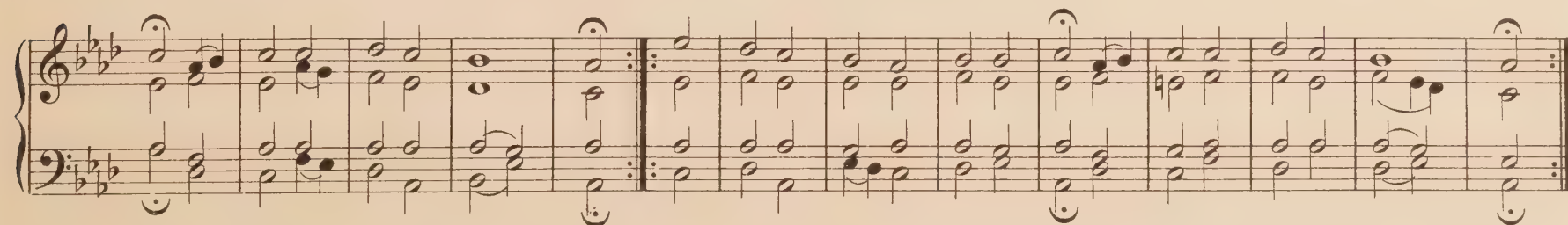
n.L. 65. Štož čini Bóh, wšo dobre jo.



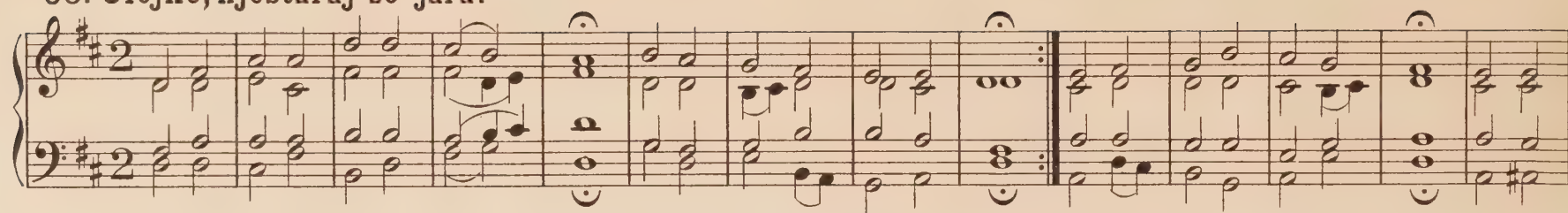
n.L. 66. Ach Wótče, Wótče luby naš.



67. O smilny Božo.

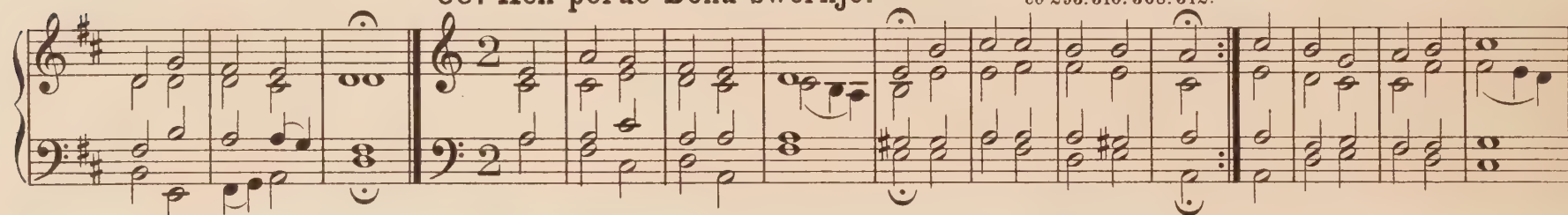


## 68. Člojko, njestaraž so jara.

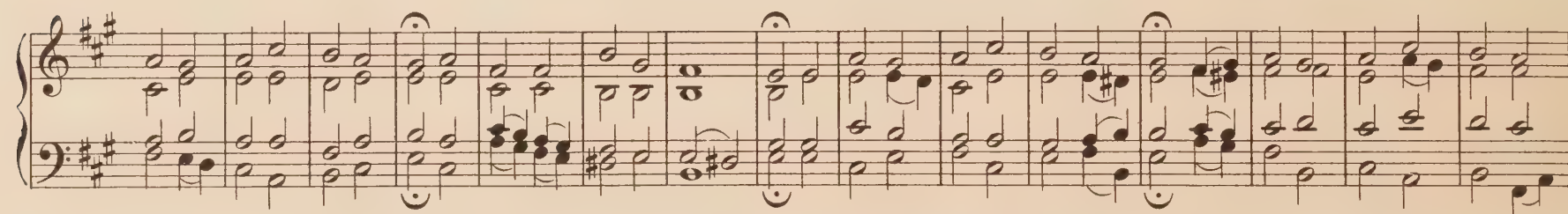


## 69. Ach poruč Bohu swěrnje.

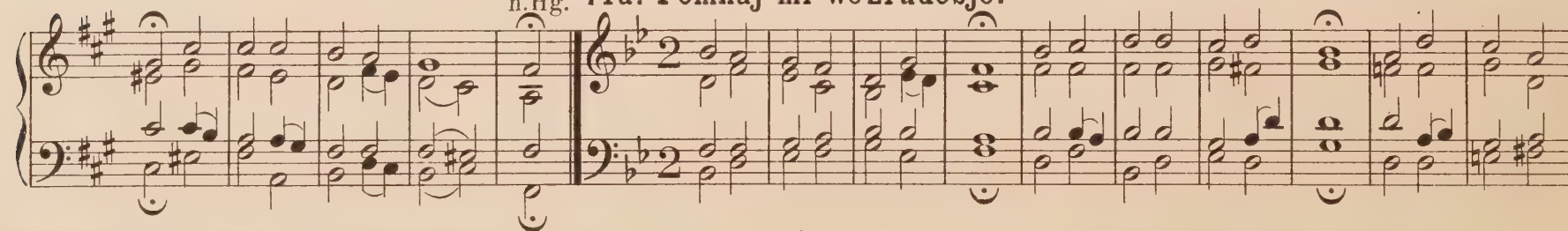
wospjětuje so při kři.  
č. 293. 310. 308. 312.



## 70. Khrystus, tón wěrný Boži Syn.



## 71a. Pomhaj mi wezrudobje.





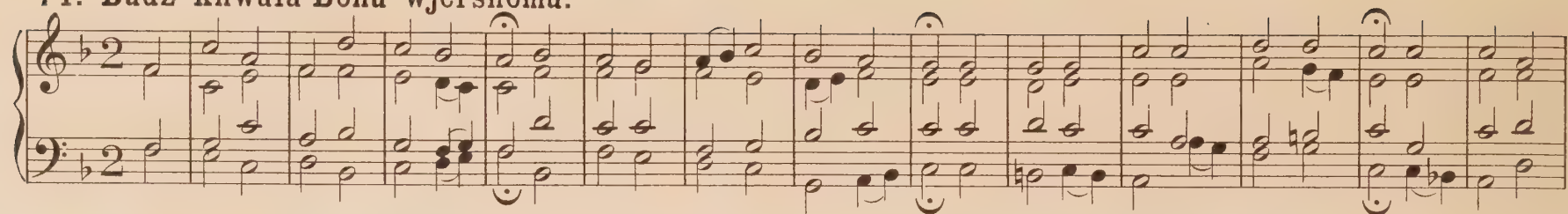
71b.

72. Pre čo so rudžiš, wutroba?

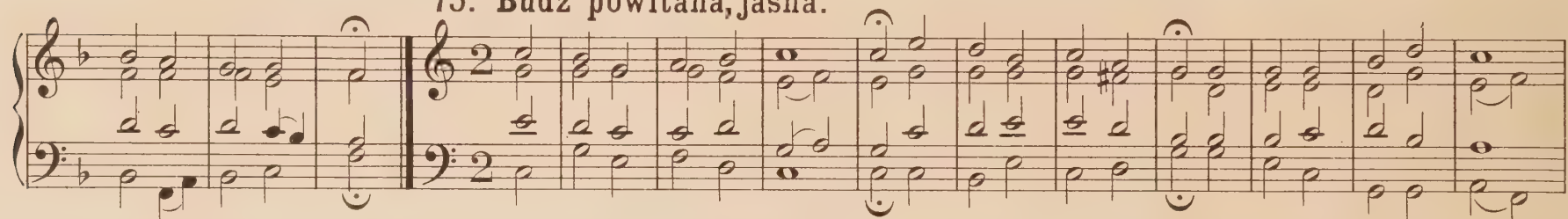
n. Hg.

73. Dajće njebjesa nam rosu.

## 74. Budz khwała Bohu wjeršnomu.



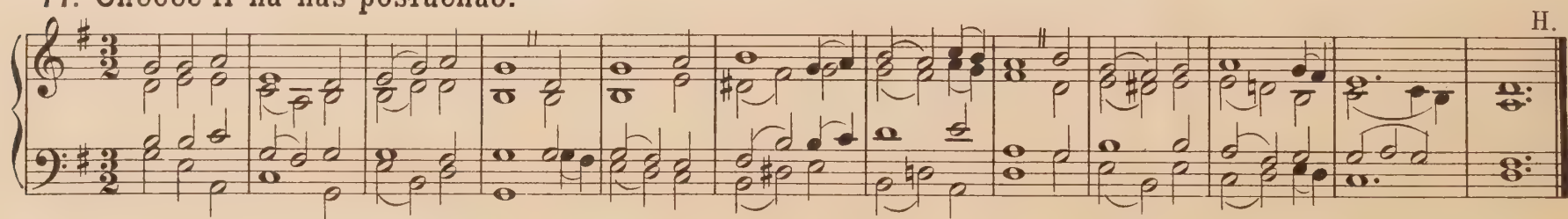
## 75. Budź powitana, jasna.



## 76. Budz powitana polna ty hnady.



## 77. Chceće-li na nas posłuchać.





## 78. Čłojko, so dopomń.

Two systems of musical notation for piece 78. The first system consists of a grand staff with two staves, both in treble clef, with a key signature of three sharps (F#, C#, G#) and a time signature of 2. The second system also consists of a grand staff with two staves, both in treble clef, with the same key signature and time signature. The notation includes various musical symbols such as notes, rests, and bar lines.

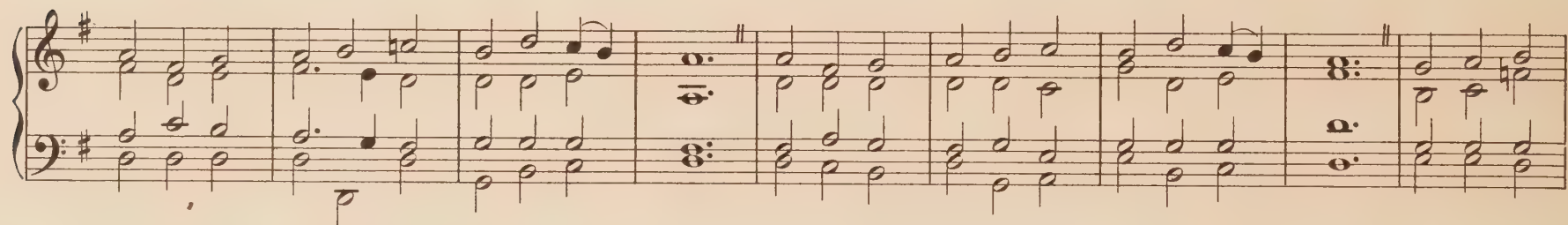
## 79. O Wótče wśeje miłosće.

A single system of musical notation for piece 79, consisting of a grand staff with two staves, both in treble clef, with a key signature of one flat (Bb) and a time signature of 2. The notation includes various musical symbols such as notes, rests, and bar lines.

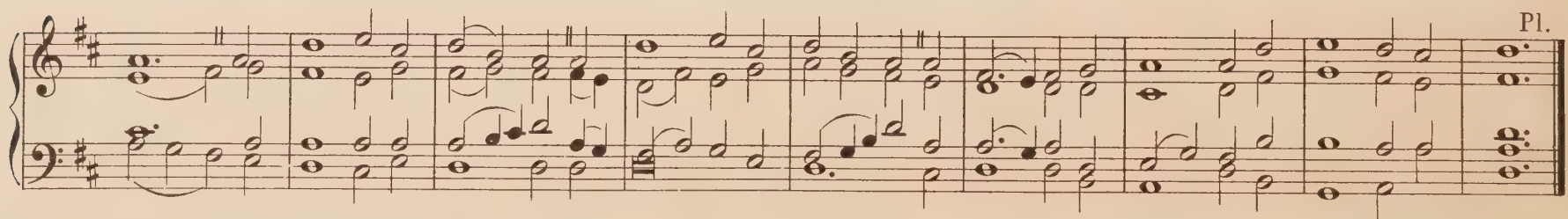
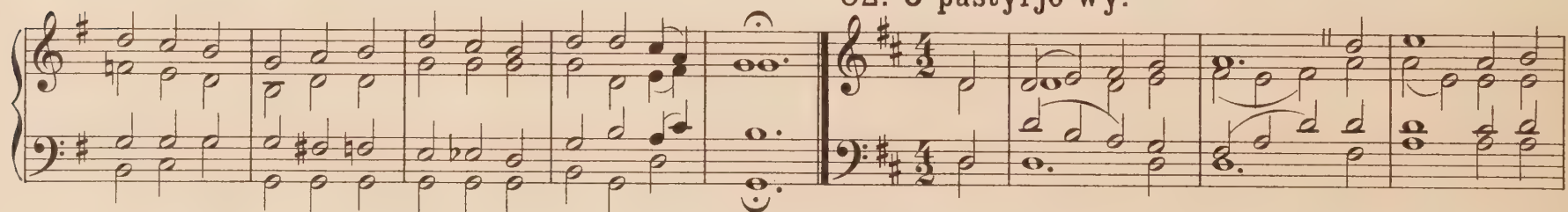
## 80. Přindź pohanow o zbóžniko.

Two systems of musical notation for piece 80. The first system consists of a grand staff with two staves, both in treble clef, with a key signature of one flat (Bb) and a time signature of 2. The second system also consists of a grand staff with two staves, both in treble clef, with the same key signature and time signature. The notation includes various musical symbols such as notes, rests, and bar lines.

## 81. O swjata nóc.

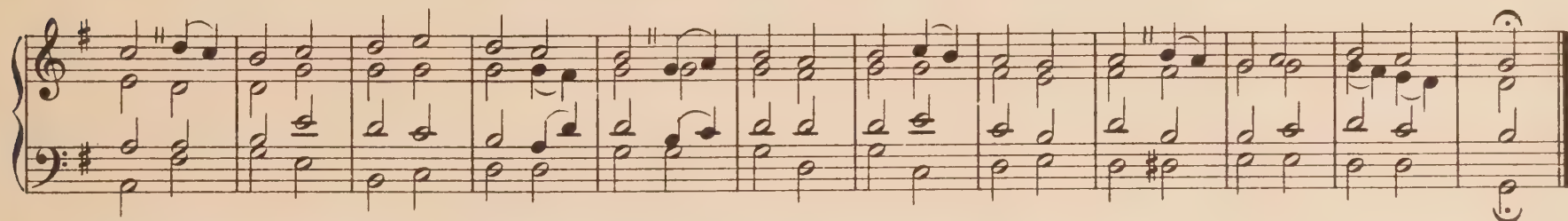


## 82. O pastyrjo wy.





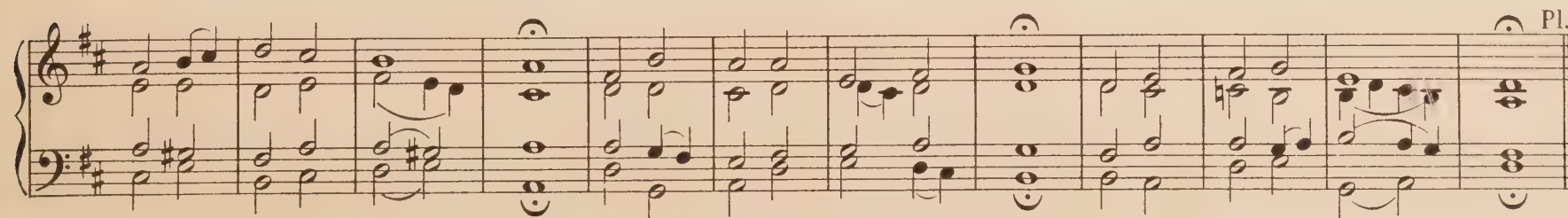
## 83. Budź powitany, Jėzusko.



## 84. Džěcatko kolebajmy.



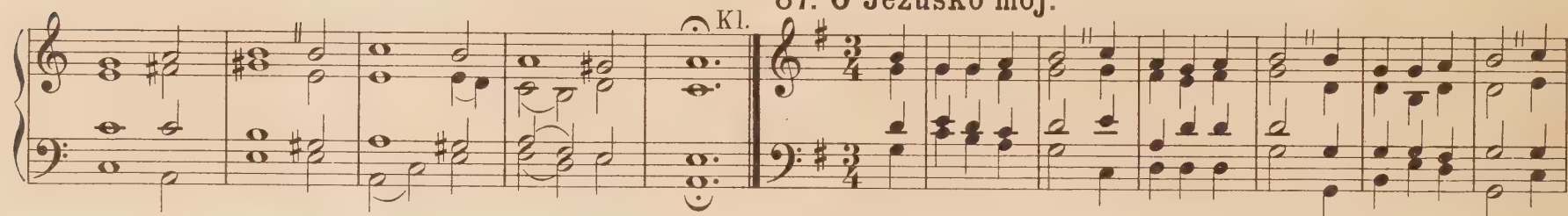
## 85. Jene rjane džěcatko.



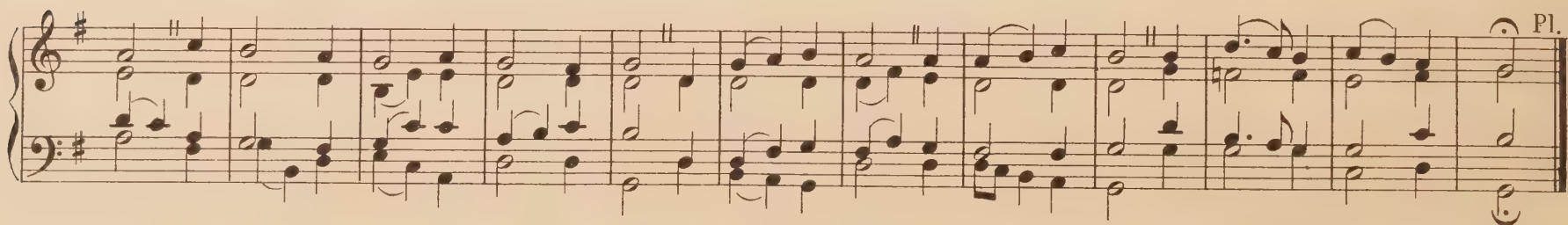
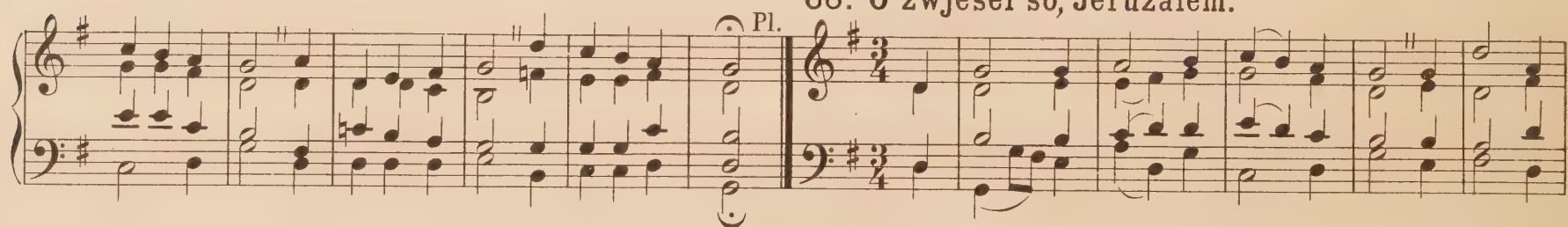
## 86. Narodziło so dżěcatko.



## 87. O Jězusko mój.

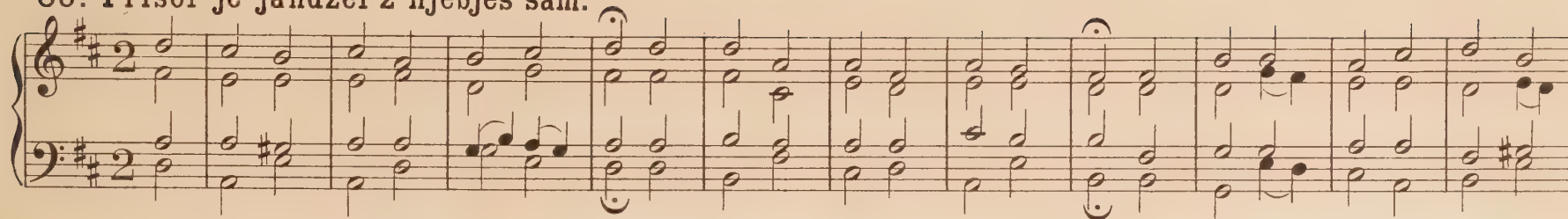


## 88. O zwjesel so, Jeruzalem.

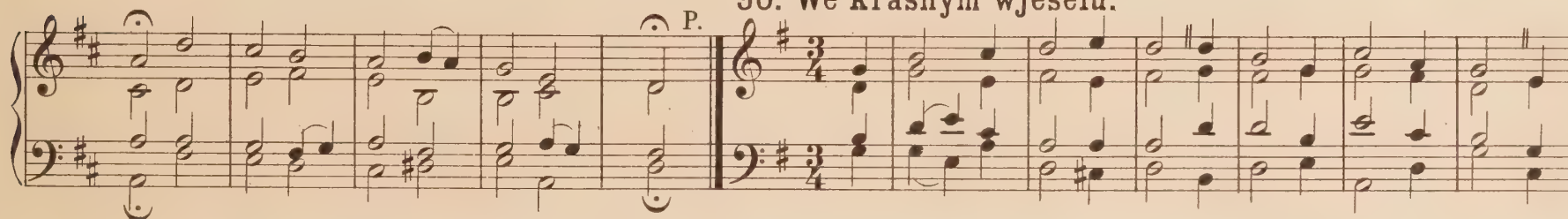




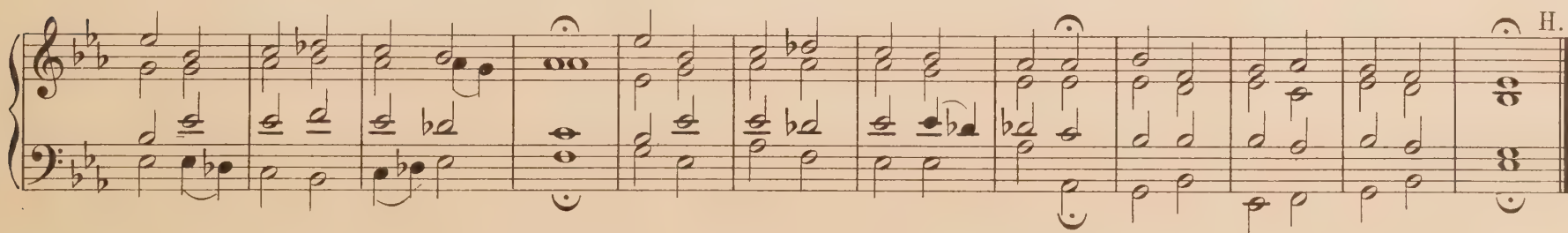
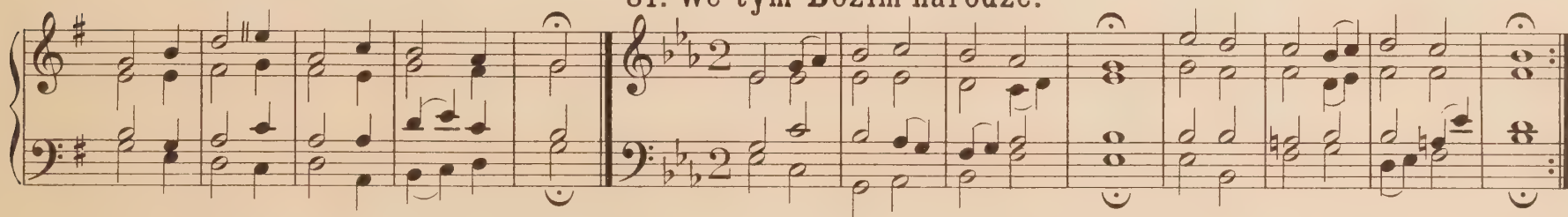
## 89. Přišol je jandžel z njebjes sam.



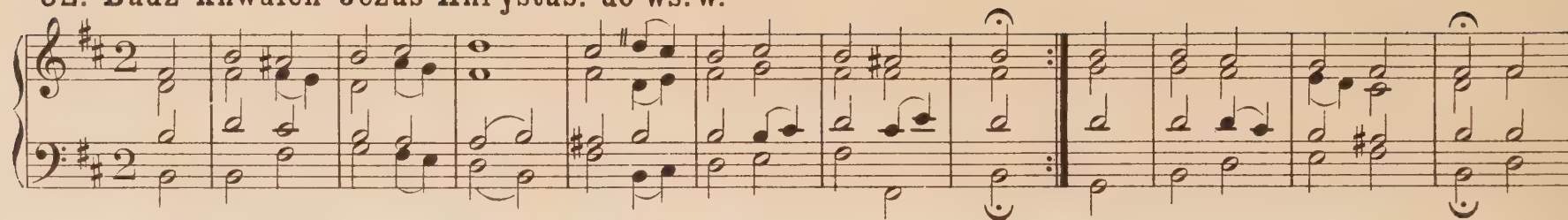
## 90. We krasnym wjeselu.



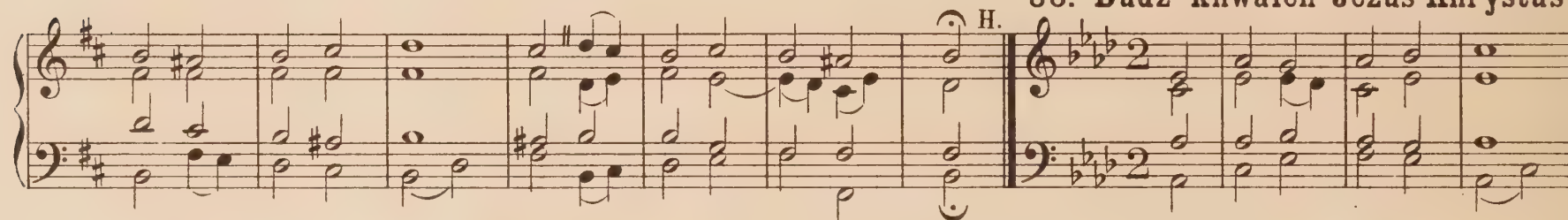
## 91. We tym Bożim narodze.



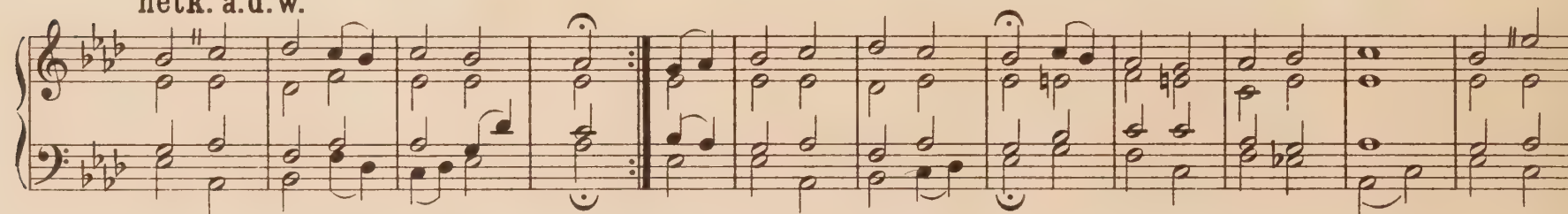
## 92. Budź khwalen' Jėzus Khrystus. do wś.w.



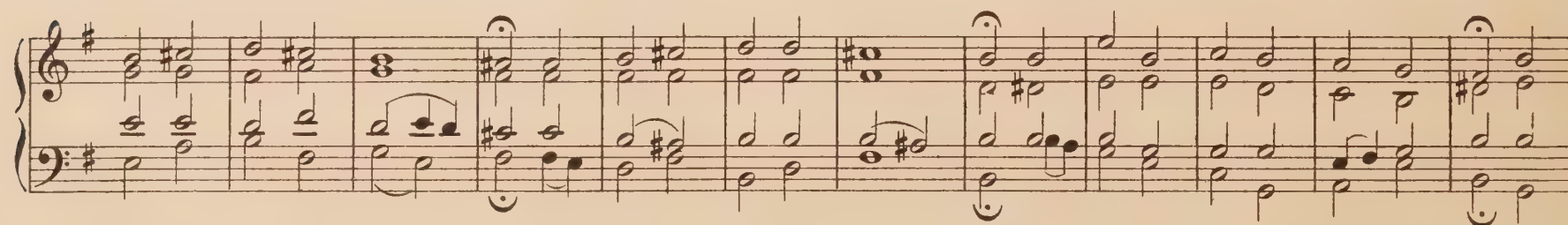
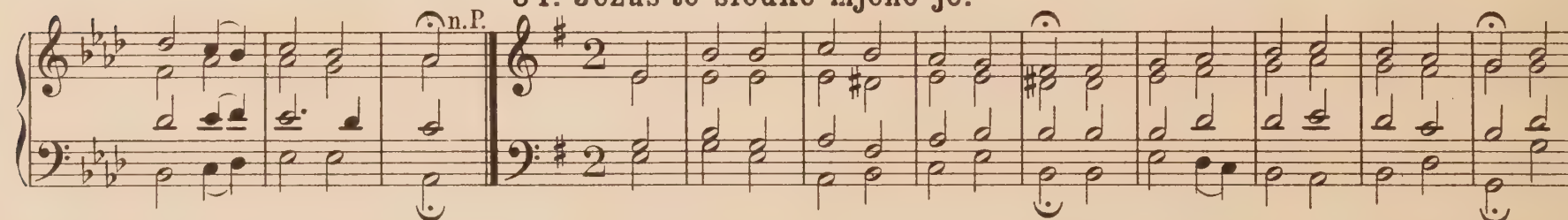
## 93. Budź khwalen' Jėzus Khrystus



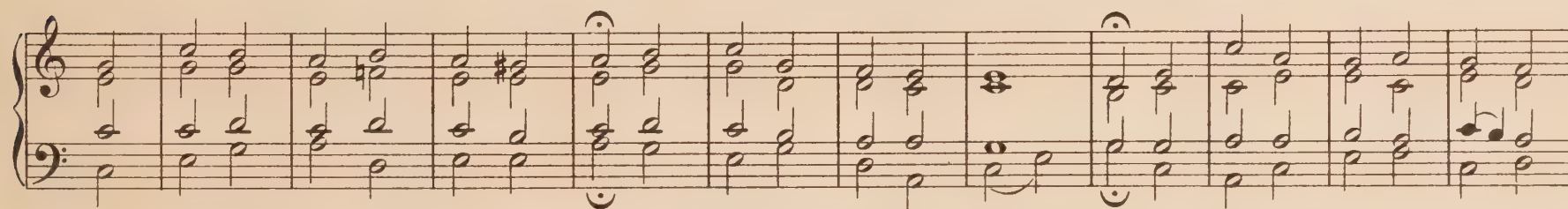
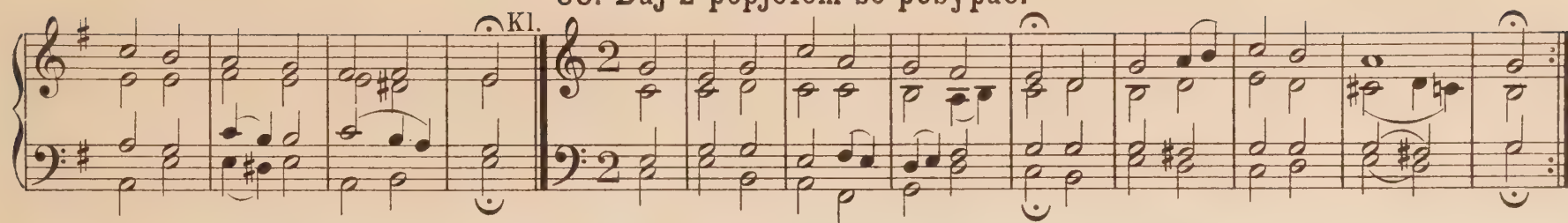
nėtk. a.d.w.



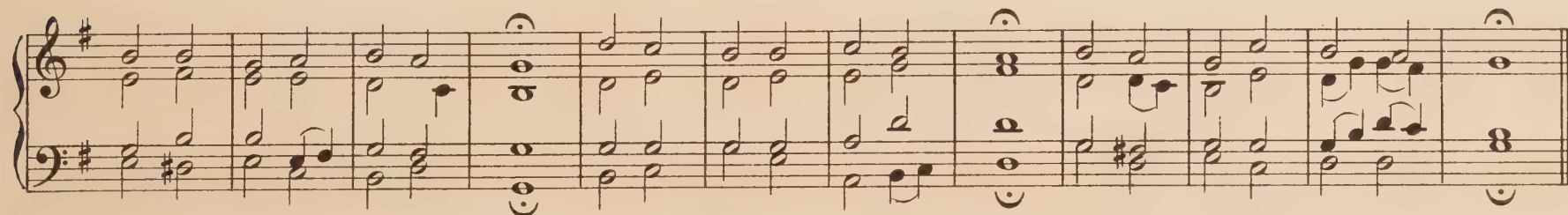
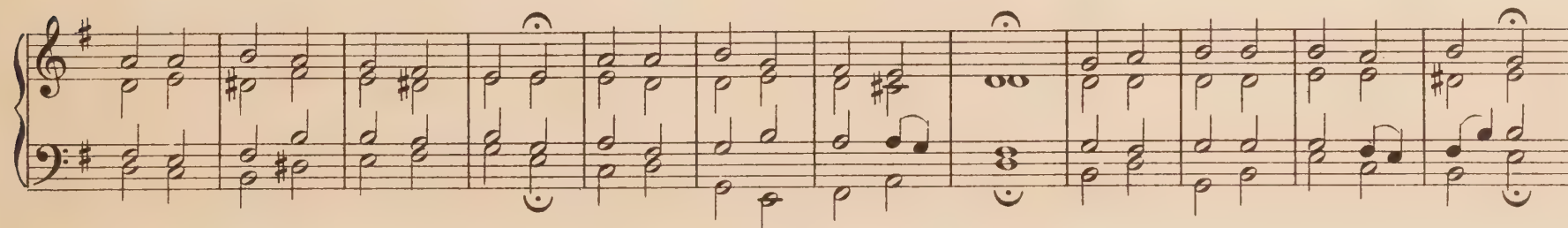
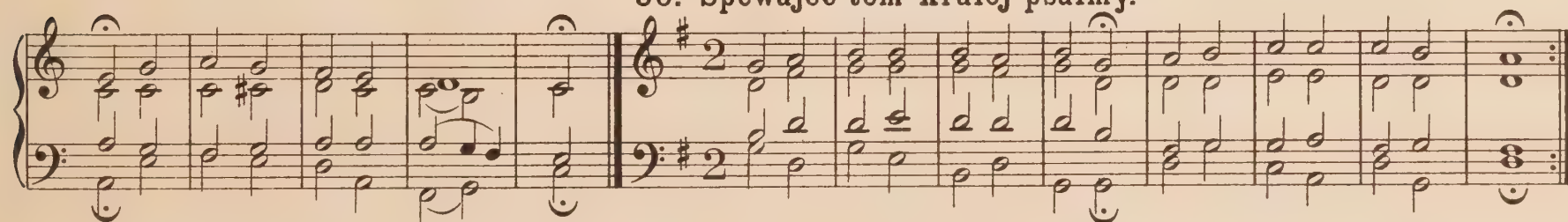
## 94. Jėzus te słódke mjeno jo.



## 95. Daj z popjełom so posypać.



## 96. Spěwajće tom' kralej psalmy.





## 97. Hlejće, kak wumrje tón Sprawny.

## 98. Tu leži tón najlubši mój.

## 99. Kiž ty za nas ćerpjeł sy.

99. Kiž ty za nas ćerpjeł sy.

The score is in 2/4 time, key of D major (one sharp). It consists of two systems. The first system has a repeat sign and is marked 'tak'. The second system is marked 'abo' and also has a repeat sign. The music is written for piano with treble and bass staves. The key signature changes to D minor (two sharps) in the final measure of the 'abo' section.

## 100. Bože jehnjo njewin'wate.

100. Bože jehnjo njewin'wate.

The score is in 2/4 time, key of D major (one sharp). It consists of two systems. The music is written for piano with treble and bass staves. The key signature changes to D minor (two sharps) in the final measure of the second system.

n. Hg.

This system continues the musical score for piece 100. It is in 2/4 time, key of D minor (two sharps). The music is written for piano with treble and bass staves. The key signature changes to D major (one sharp) in the final measure.

## 101. Boži Syn ćłowjek a Bóh.

101. Boži Syn ćłowjek a Bóh.

The score is in 2/4 time, key of D major (one sharp). It consists of two systems. The music is written for piano with treble and bass staves. The key signature changes to D minor (two sharps) in the final measure of the second system.

n. P.

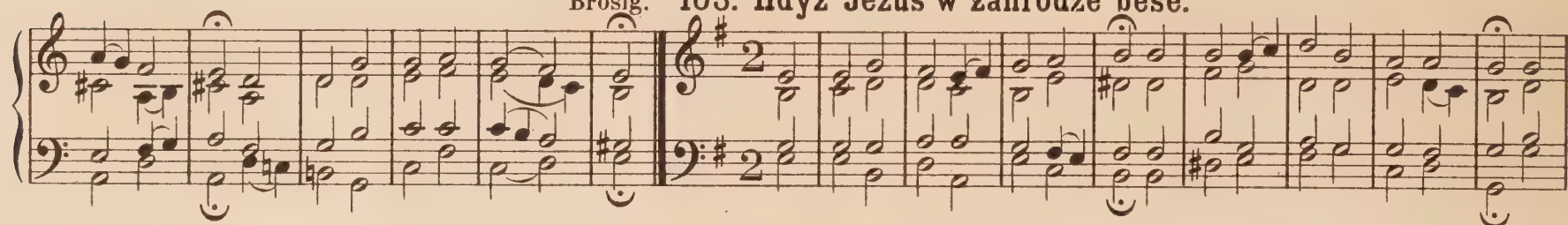
This system continues the musical score for piece 101. It is in 2/4 time, key of D minor (two sharps). The music is written for piano with treble and bass staves. The key signature changes to D major (one sharp) in the final measure.



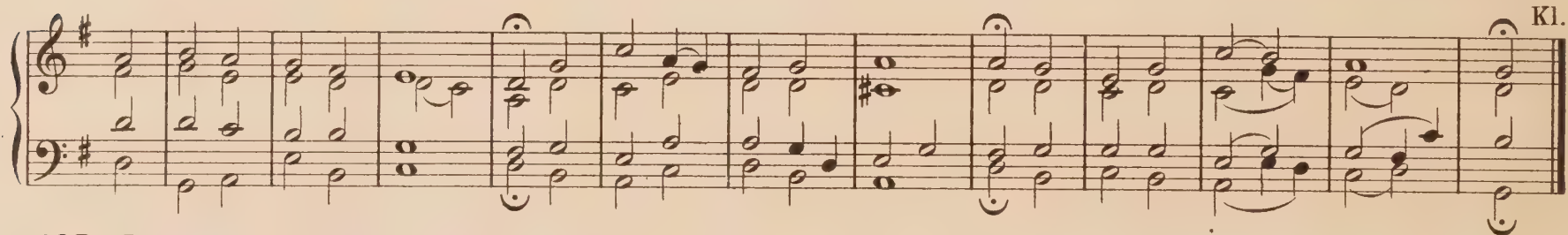
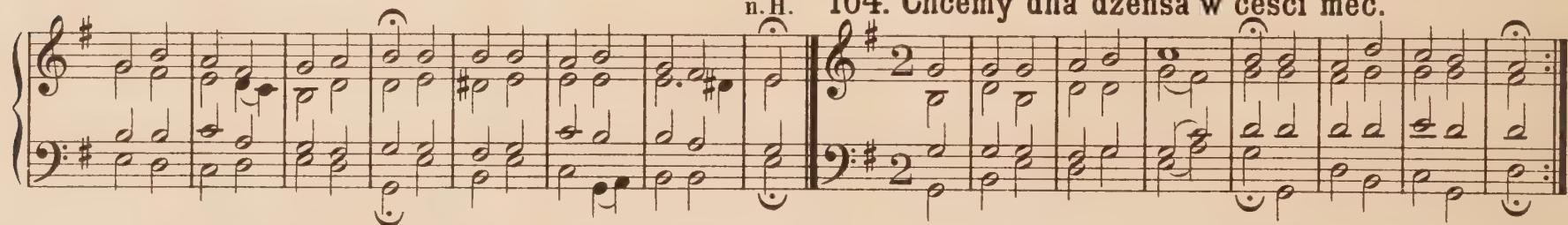
## 102. Hdyž Jězus na křiž přibity.



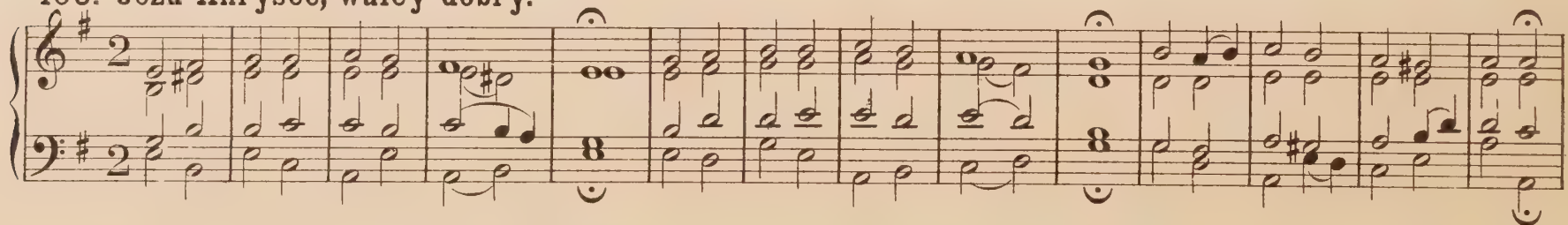
## Brosig. 103. Hdyž Jězus w zahrodze běše.



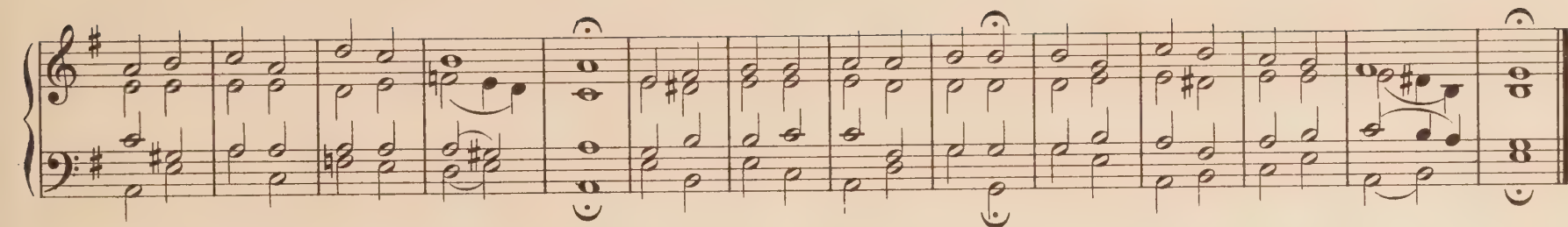
## n. H. 104. Chcemy dha džensa w česći měj.



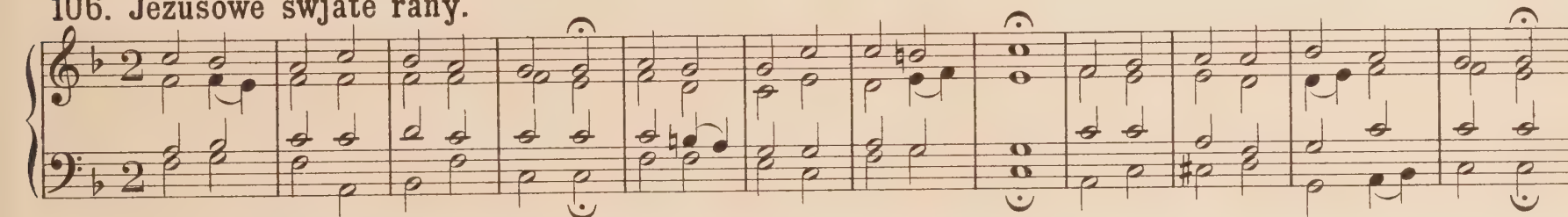
## 105. Jězu Khryšće, wulcy dobry.



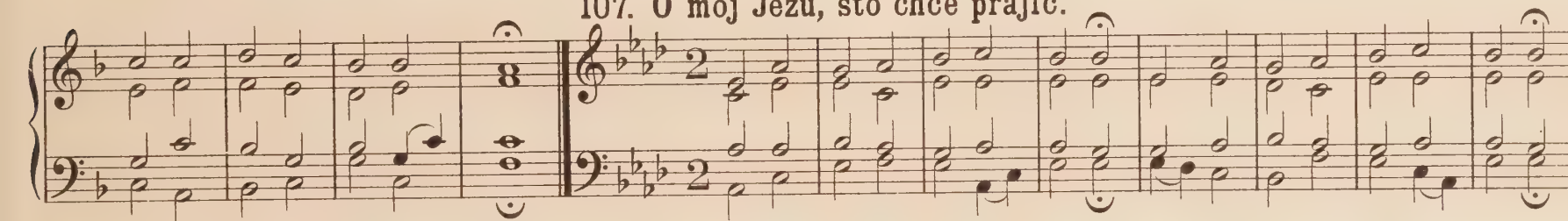




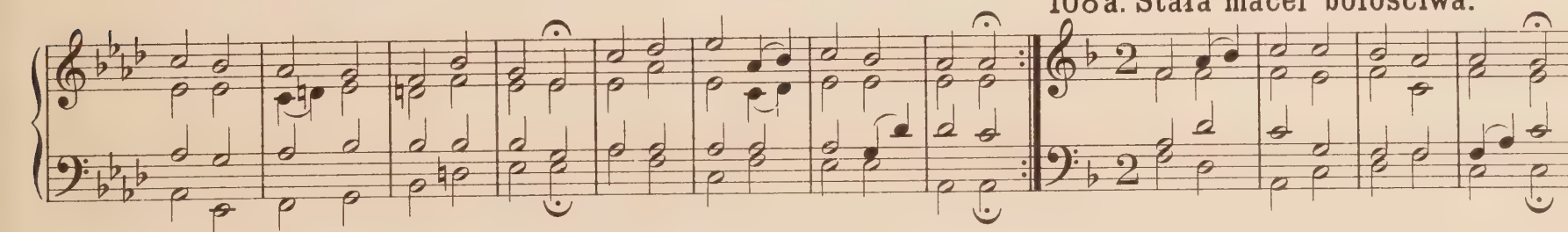
## 106. Jėzusowe swjate rany.



## 107. O mój Jėzu, što chce prajić.



## 108a. Stała maćer bolosciwa.



Pl.

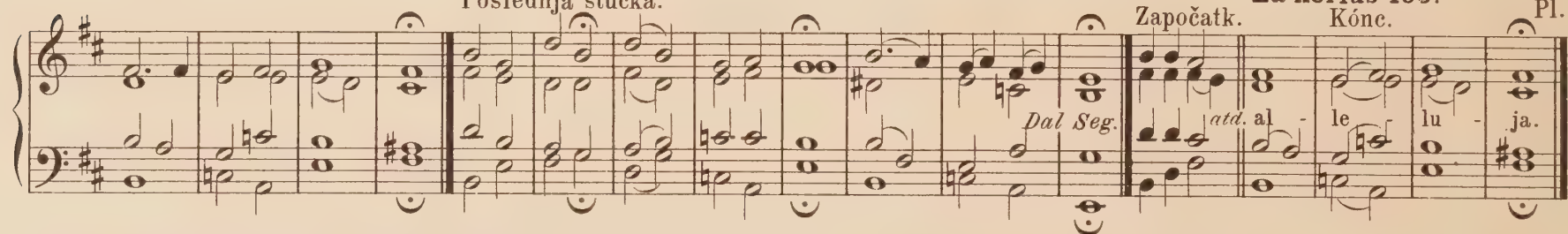
108 b.



109. Khryst je horje stanył.



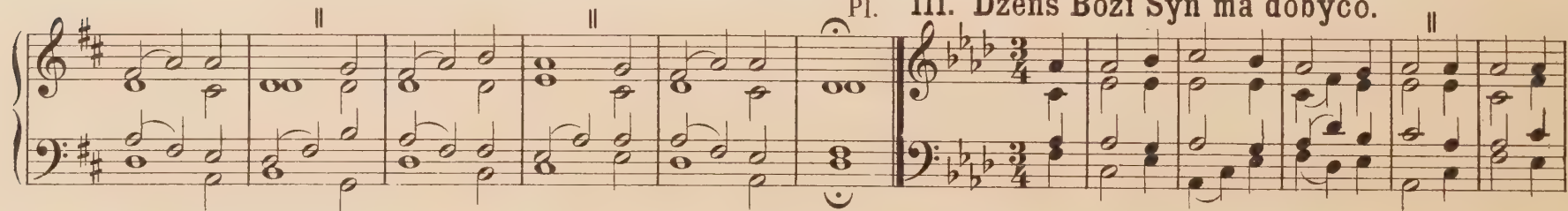
Poslednja štučka.

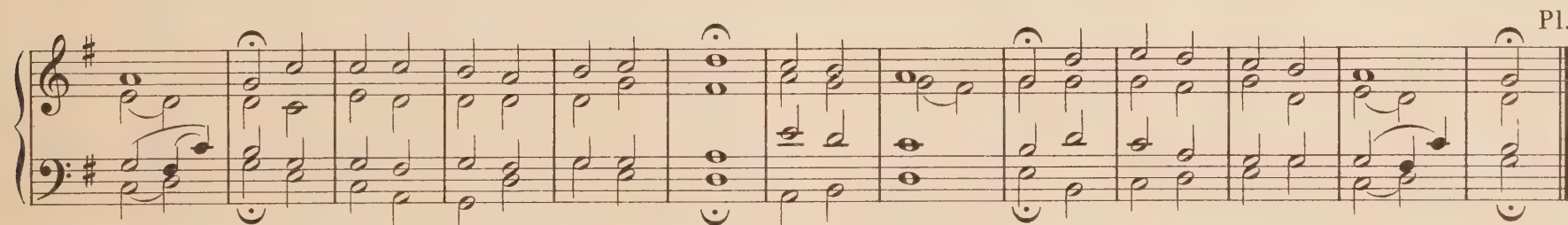
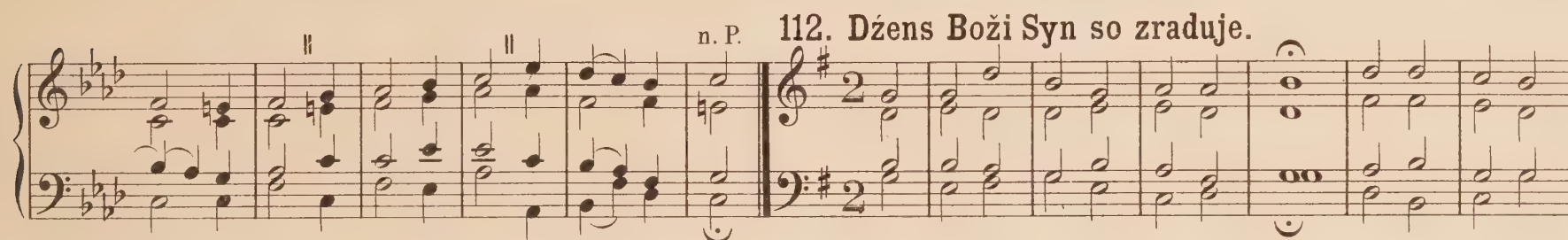
Za kěrluš 199.  
Započatk. Kónc.

110. Khrystus džens horje stanył jo.

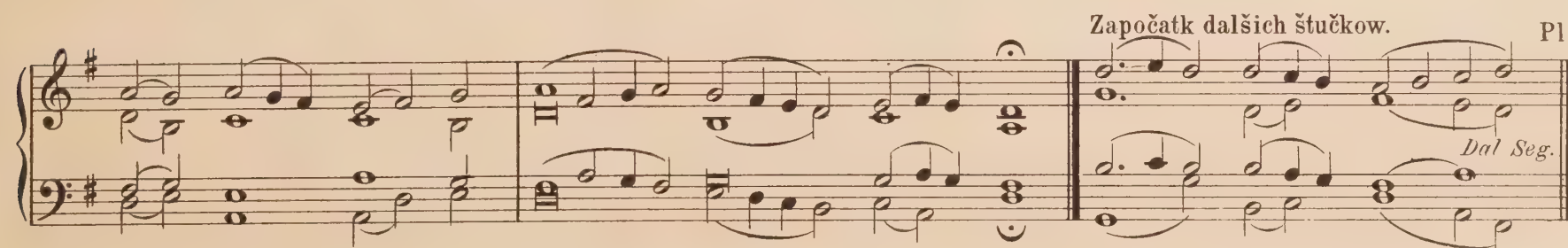
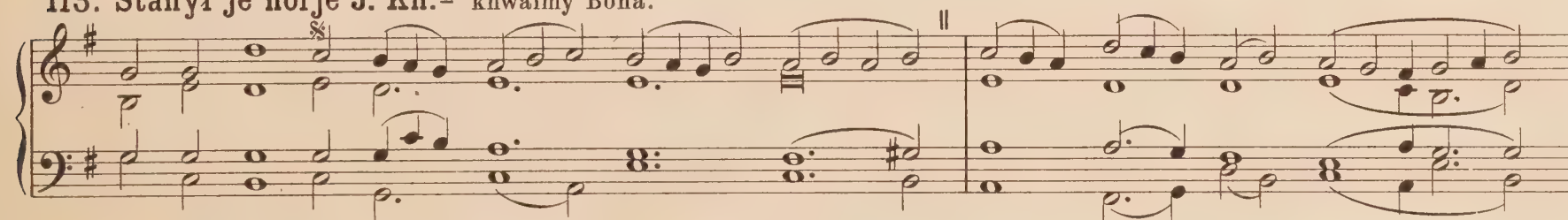


Pl. 111. Džens Boži Syn ma dobyćo.





113. Stanył je horje J. Kh.- khwalmy Boha.

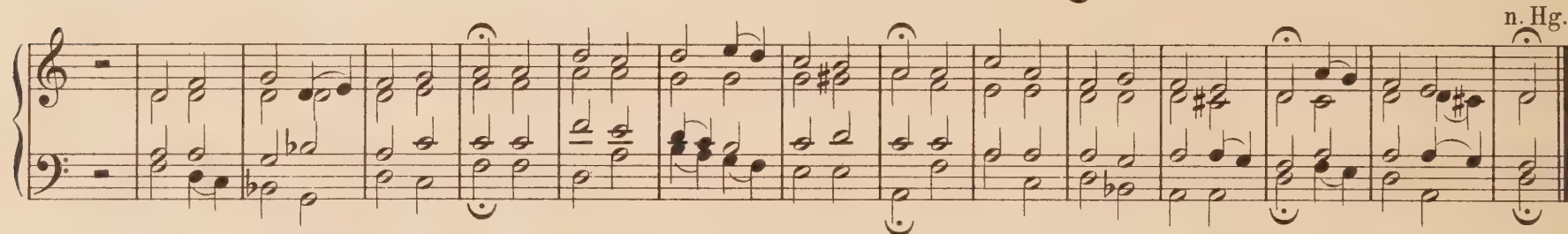
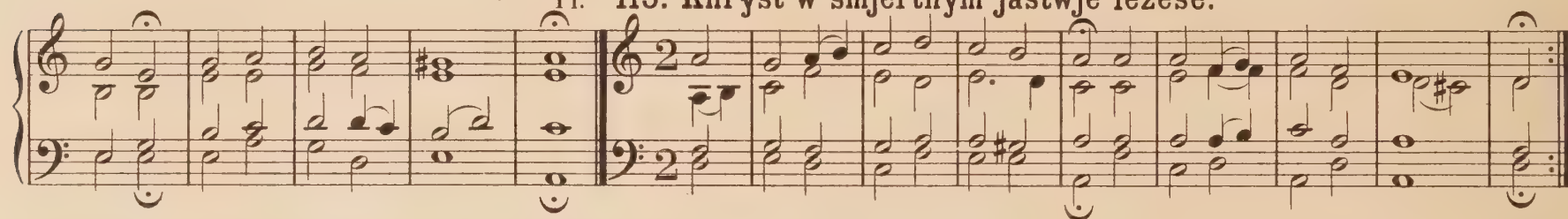




## 114. Jězus Khrystus, naš wumóžnik.



## Pl. 115. Khryst w smjertnym jastwje ležeše.



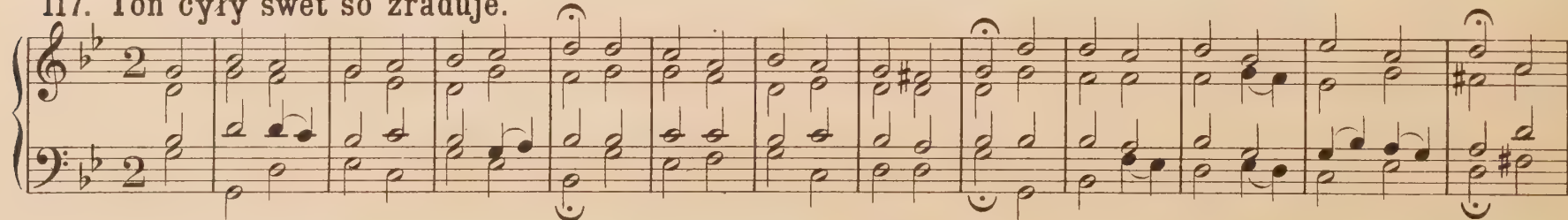
n. Hg.

## 116. Khwała budź Bohu wěčnomu.



Pl.

## 117. Tón cyły swět so zraduje.



## Kl. 118. Wjeselće so wšitcy wěrní.

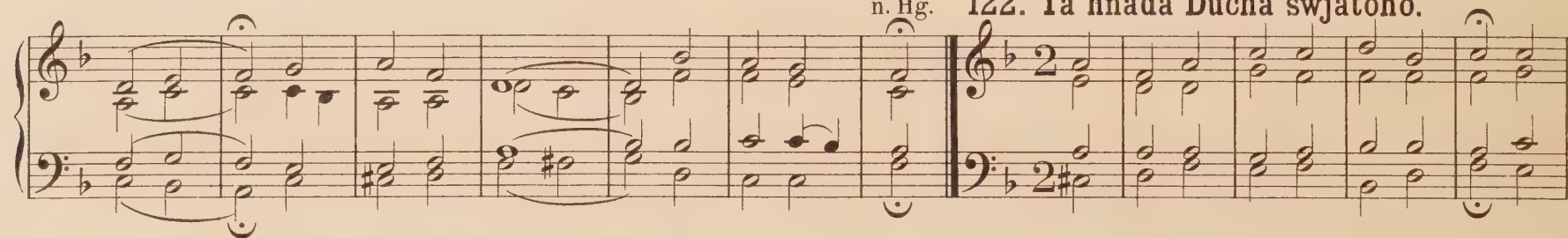
## 119. Khrystus je džens spěł do njebjes.

## 120. Hdyž Jězus Khrystus, Boži Syn.

## 121. Přinď, Božo swjaty Ducho, k nam.



## n. Hg. 122. Ta hnada Ducha swjatoho.





## 123. Luby Wótče wjeršny.

Pom-haj nam Ma-ri - ja, ma - céř Bo - ža! a my spè-wamy al - le - lu - ja. Al - le - lu-ja my spèwamy  
 Pom-haj - ée nam, wy Bo - ži jan-džel - jo,  
 lu-bomu Bohu k wèë - nej èes - ci, zo by nam Bóh wjerš - ny tam za to myto dał w swoim nje - bjes-kim  
 kra - le - stwje.

n. Hg.

## 124. Křesćijenjo, pańce dele!

Two systems of musical notation for hymn 124. The first system consists of a grand staff (treble and bass clefs) in 2/4 time, featuring a key signature of three flats (B-flat, E-flat, A-flat). The melody is primarily in the treble clef, with accompaniment in the bass clef. The second system continues the piece, ending with a double bar line and a fermata. A small annotation 'n. Hg.' is visible at the end of the second system.

## 125. O Jězusowa wutroba.

Two systems of musical notation for hymn 125. The first system is in 2/4 time with a key signature of one flat (B-flat). The melody is in the treble clef, and the bass clef provides accompaniment. The second system continues the piece, featuring a key signature change to two flats (B-flat, E-flat) and ending with a double bar line and a fermata.

## 126. Tysackróć budź powitana.

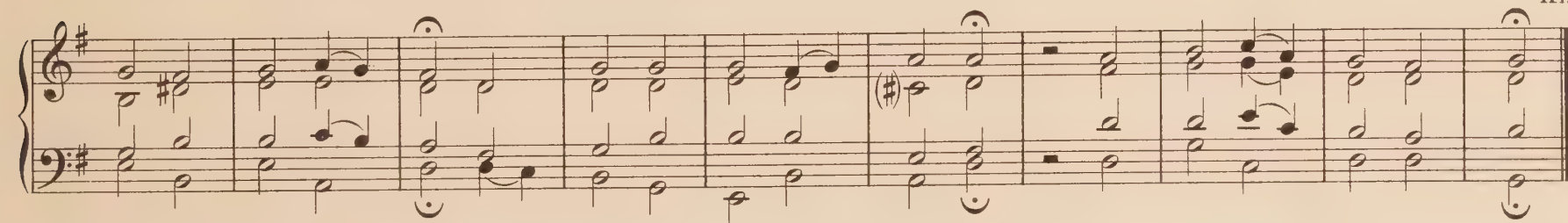
A single system of musical notation for hymn 126. The piece is in common time (C) with a key signature of three flats (B-flat, E-flat, A-flat). The melody is in the treble clef, and the bass clef provides accompaniment. The system ends with a double bar line and a fermata.



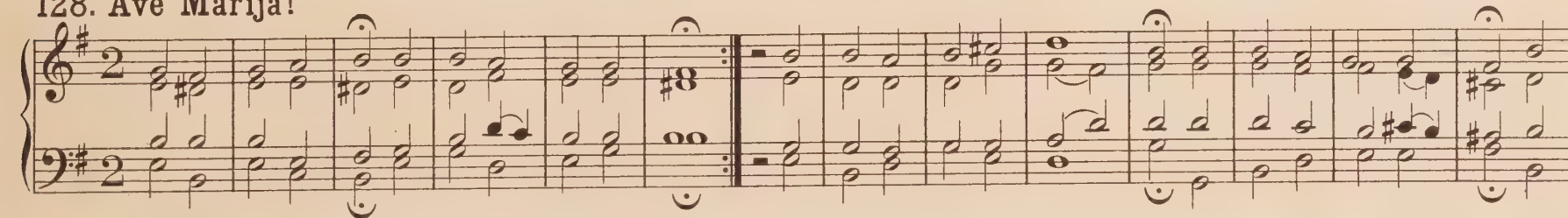
## 127. We njebju a na zemi.



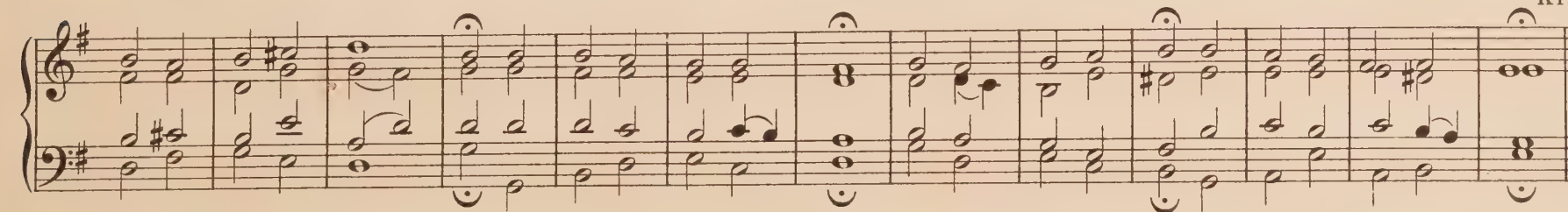
Kl.



## 128. Ave Marija!

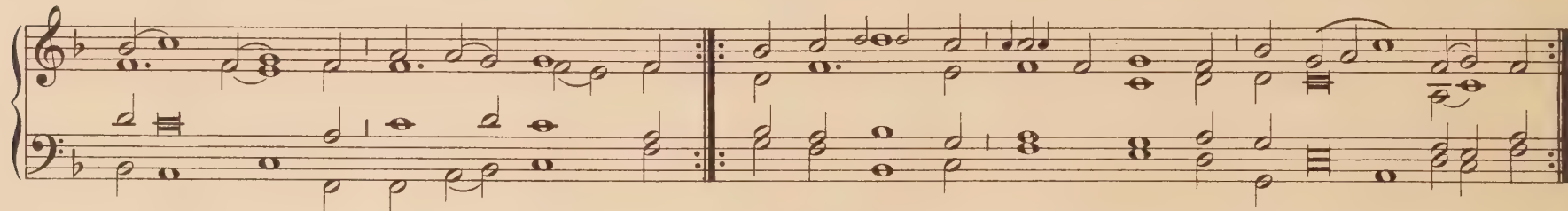
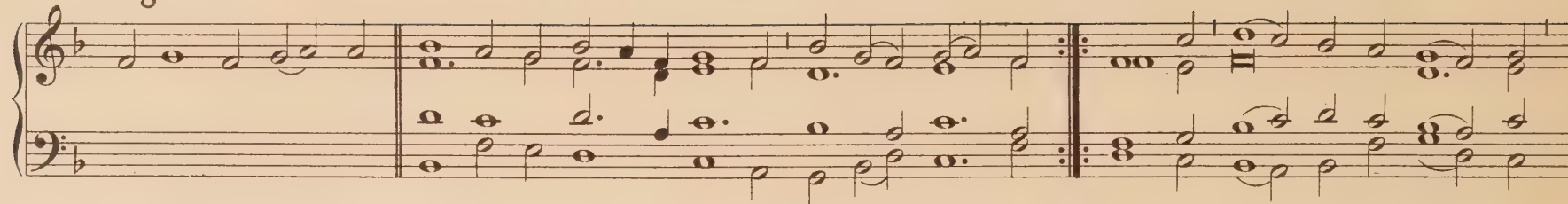


Kl.

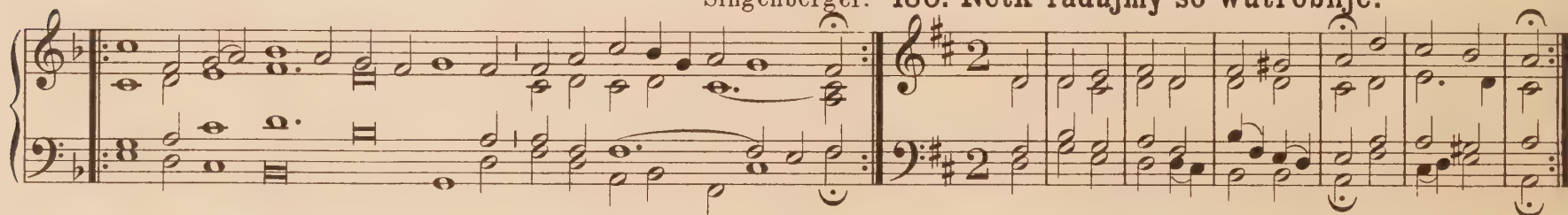




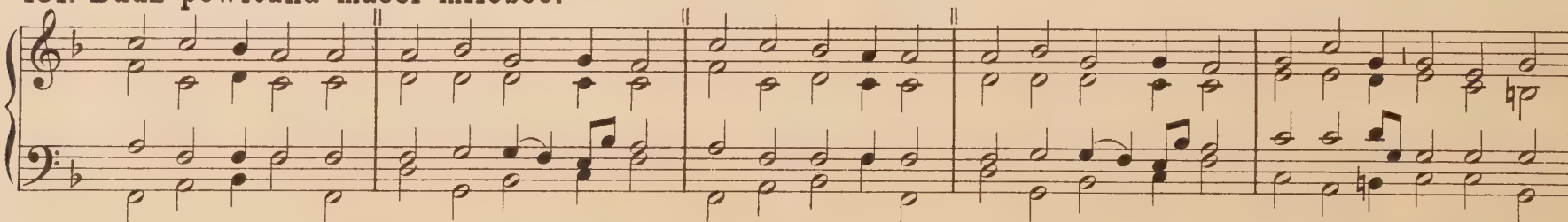
## 129. Regina cœli.



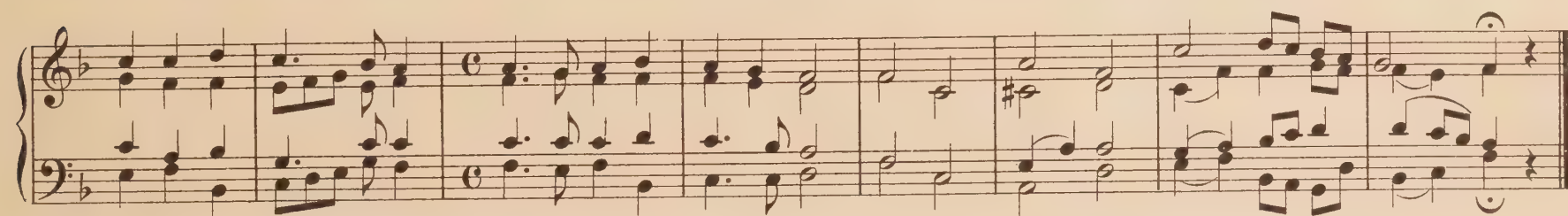
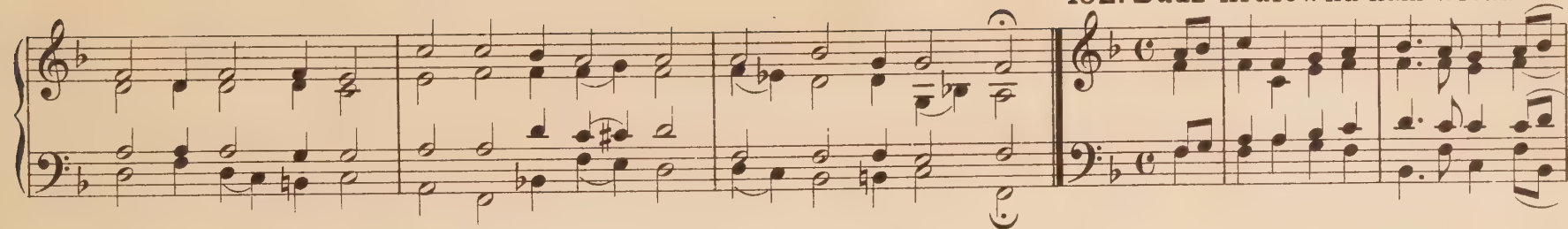
## Singenberger. 130. Něk radujmy so wutrobnje.



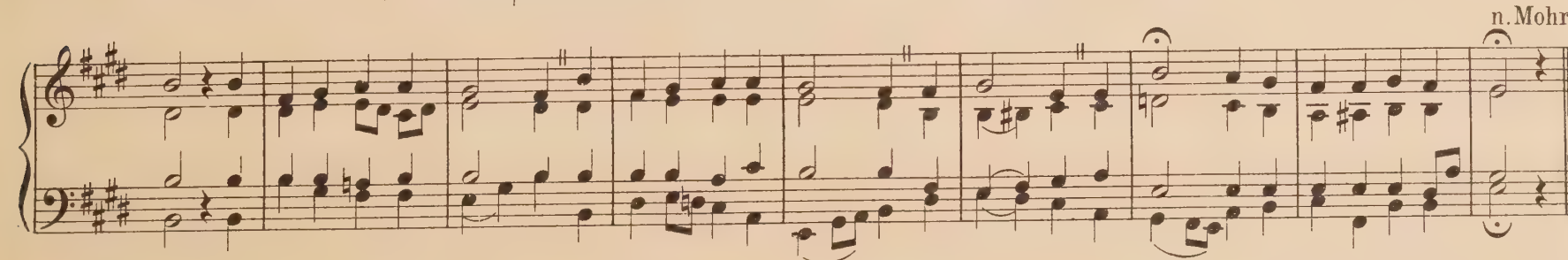
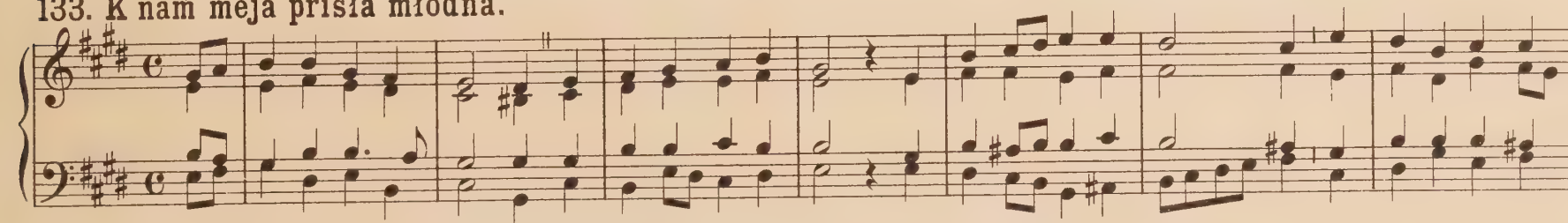
## 131. Budź powitana maćer miłosće.



## 132. Budź kralowna nam witana.



## 133. K nam meja přišla młódna.



n. Mohr.

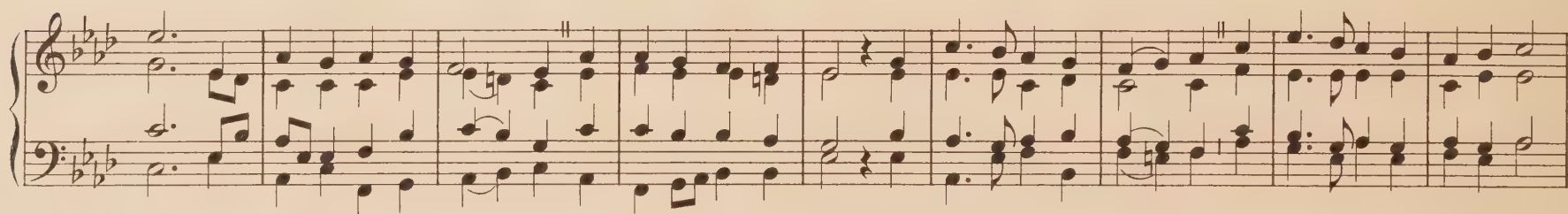
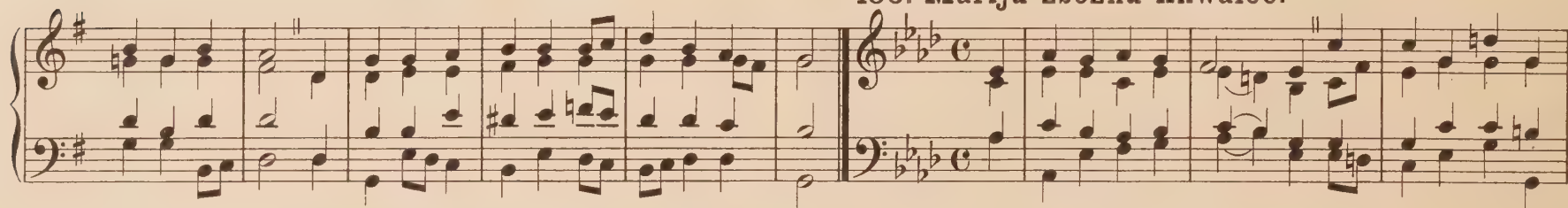
## 134. Knježna, tebje strowju.



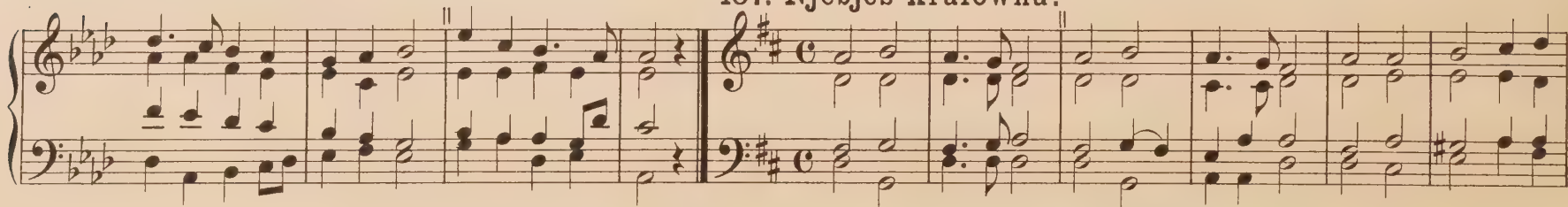
## 135. Mariju ja khwalić a lubować chcu.



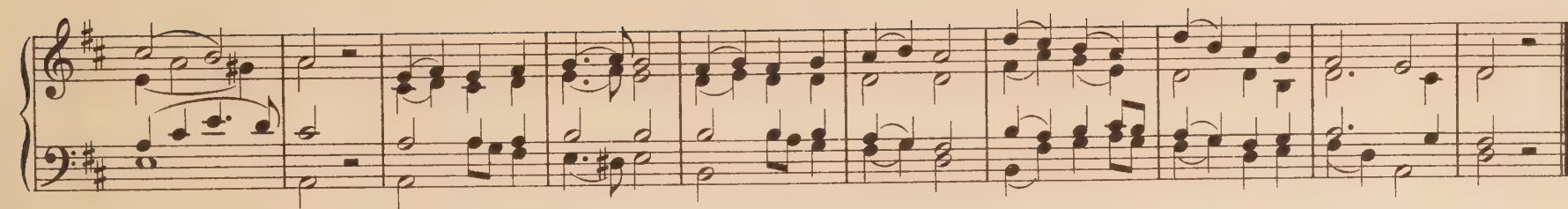
## 136. Mariju zbóžnu khwalće.



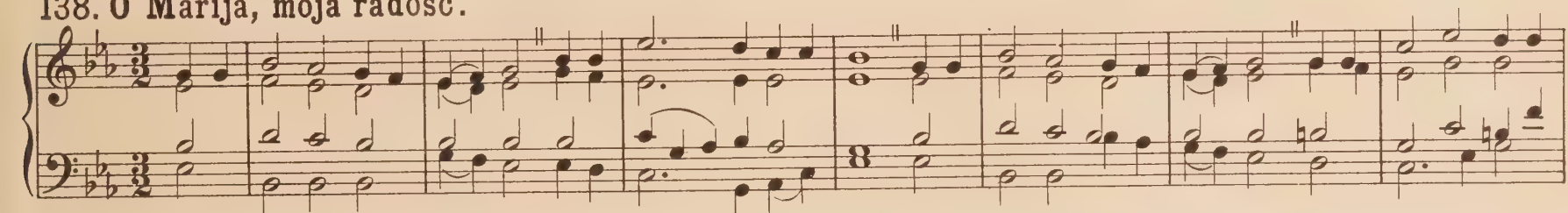
## 137. Njebjes kralowna.



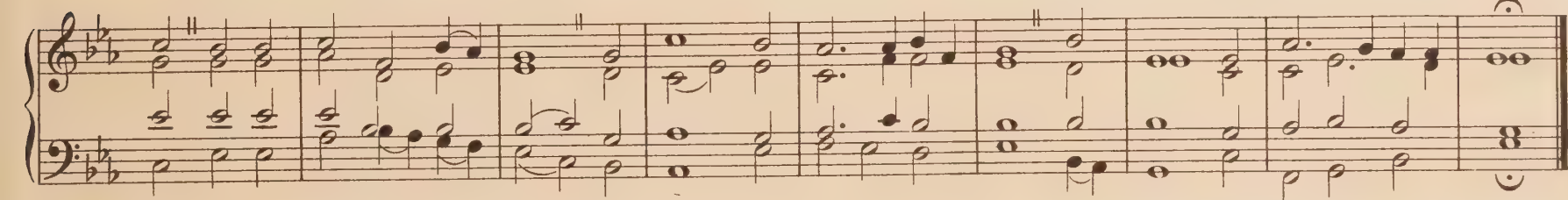




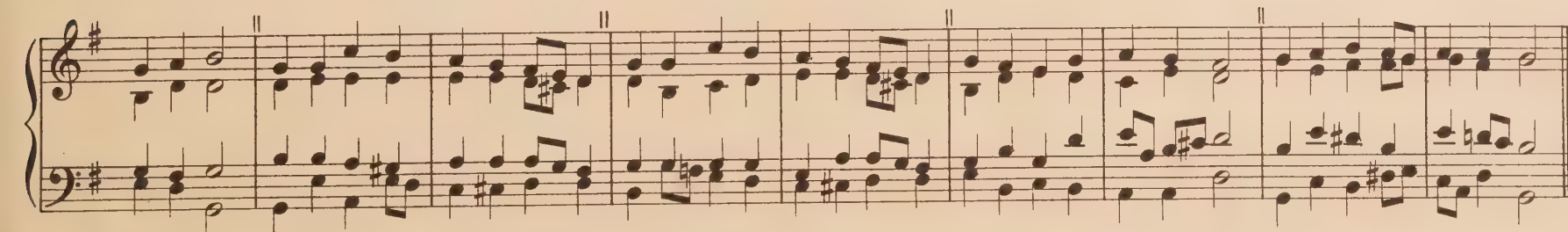
138. O Marija, moja radość.



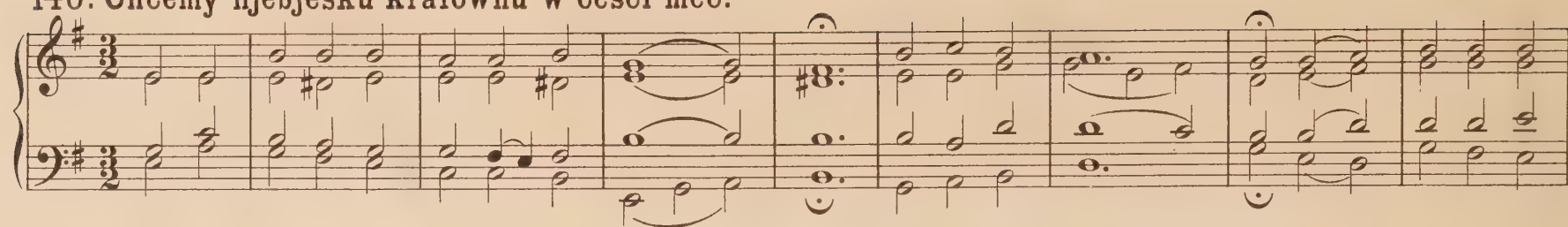
Koenen.



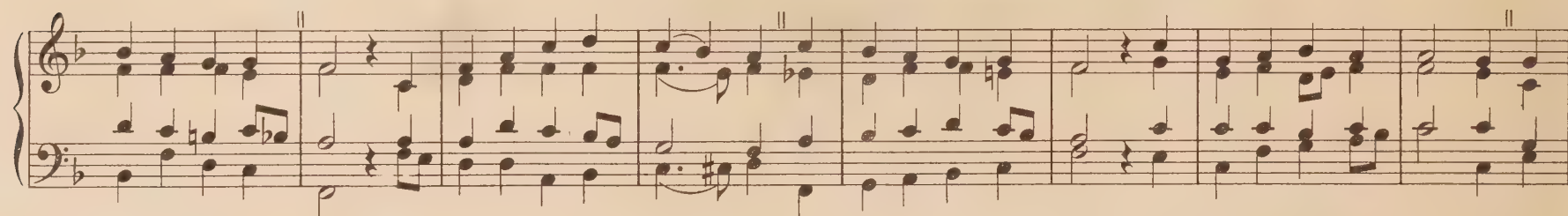
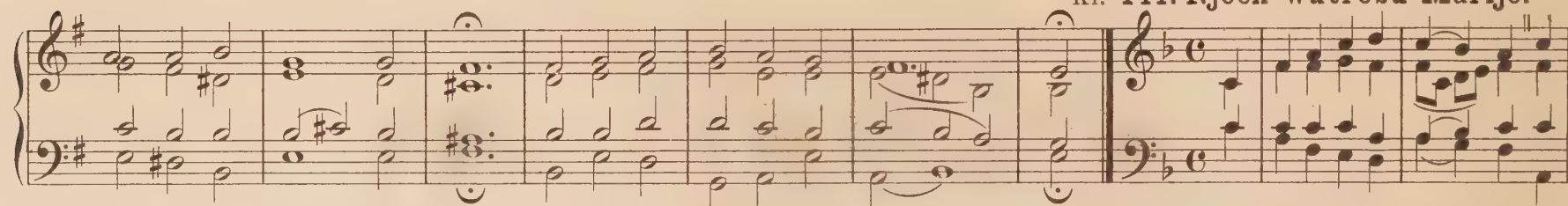
139. Wopomni, kralowna ty miła!



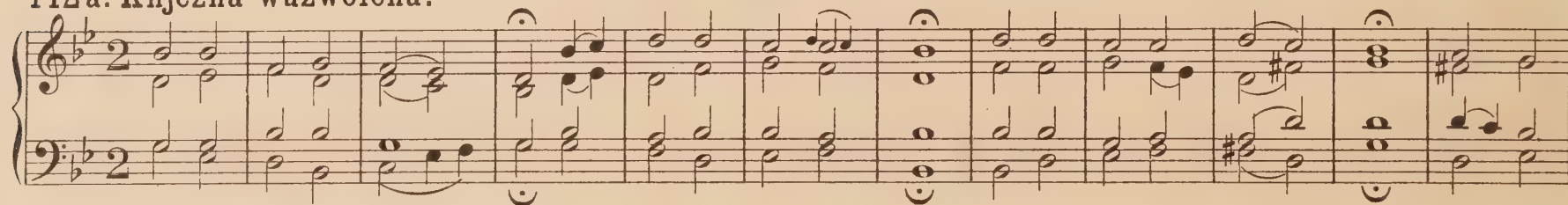
## 140. Chcemy njebiesku kralownu w česći mjeć.



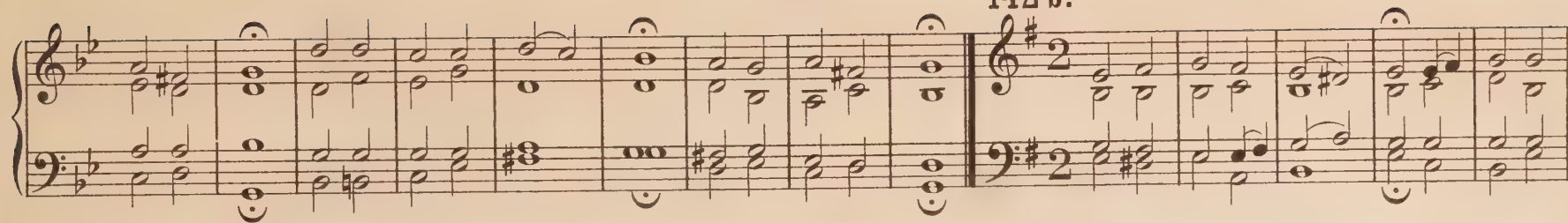
## Kl. 141. Njeh wutrobu Marije.



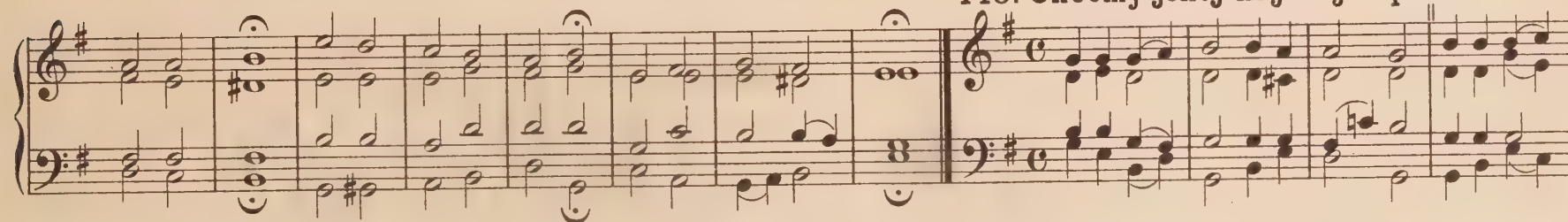
## 142a. Knježna wuzwolena.



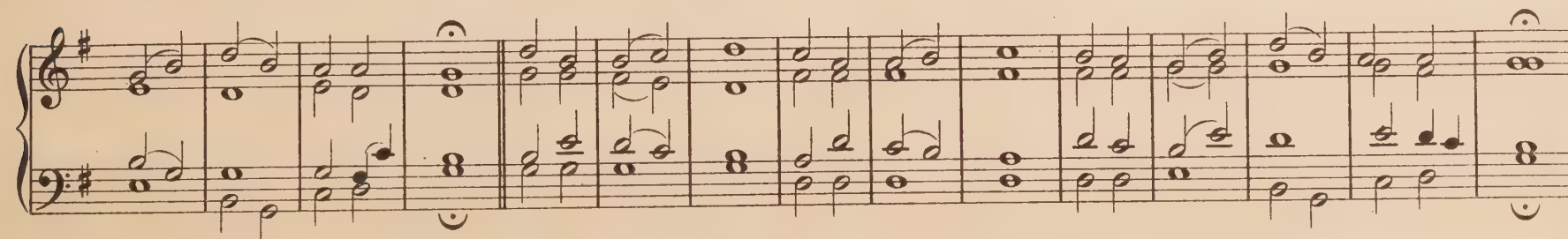
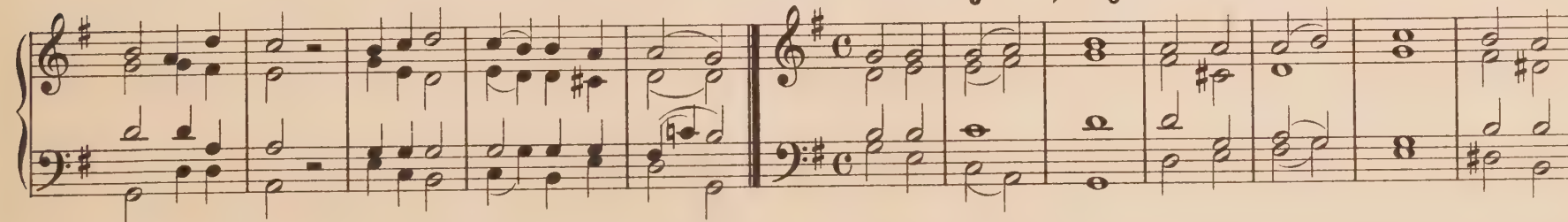
## 142 b.



## 143. Chcemy jenej knježnje spěwać.

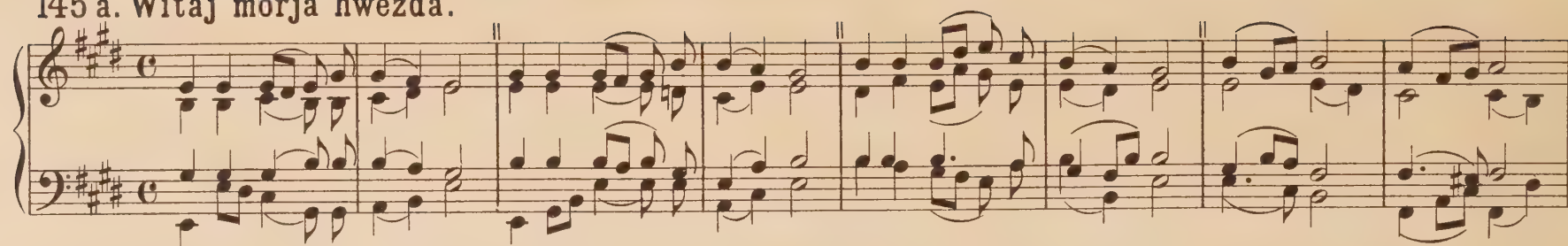


## 144. Hwězda jasna, knježna krasna.

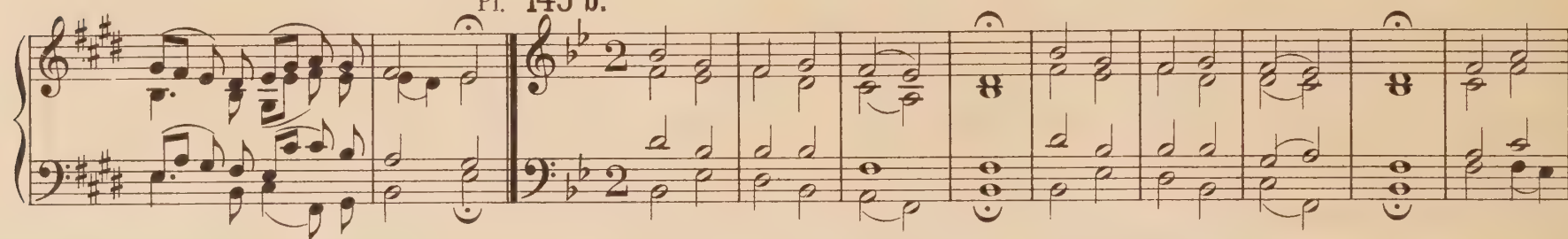




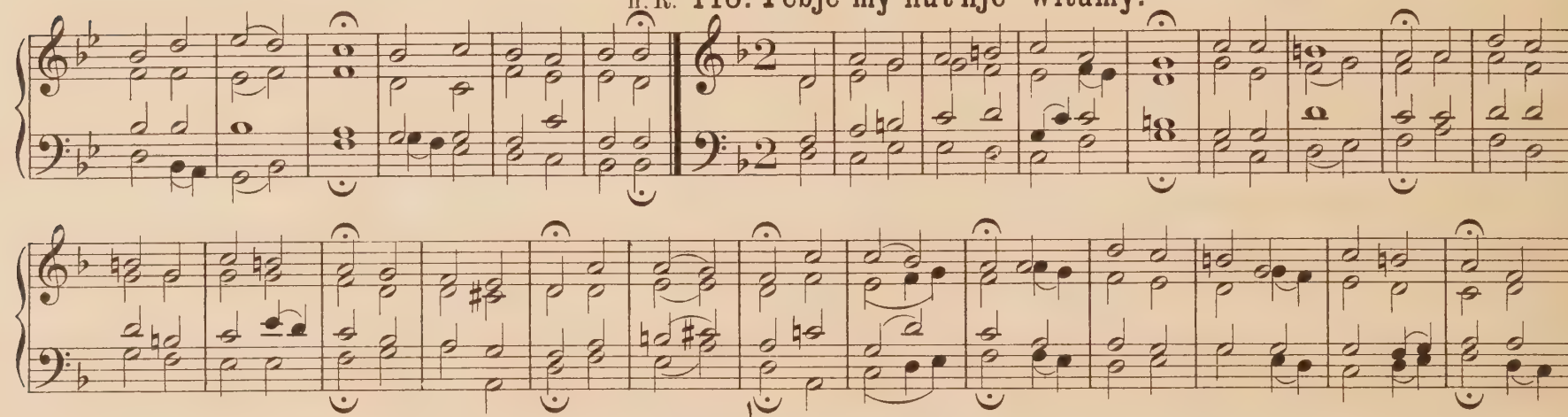
## 145 a. Witaj morja hwězda.



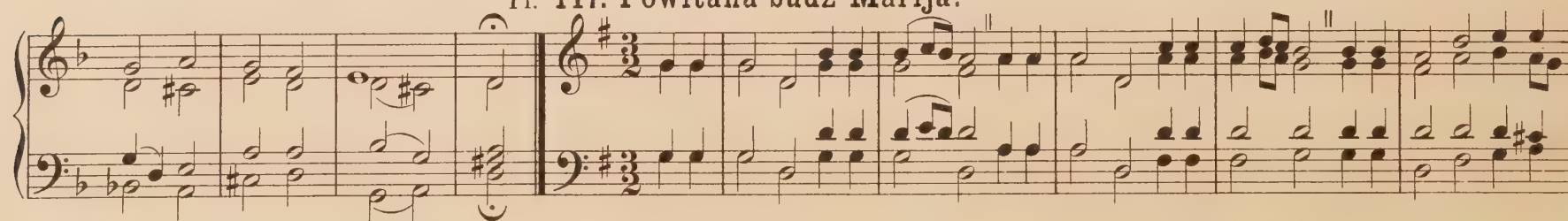
## Pl. 145 b.



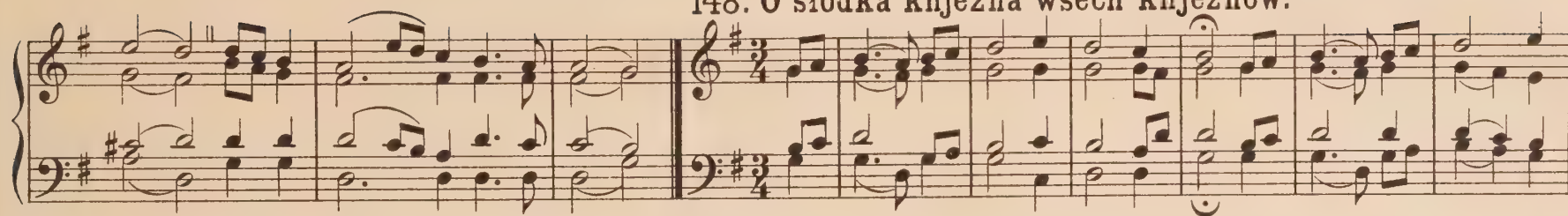
## n. R. 146. Tebje my nu'tnje witamy.



## Pl. 147. Powitana budź Marija.



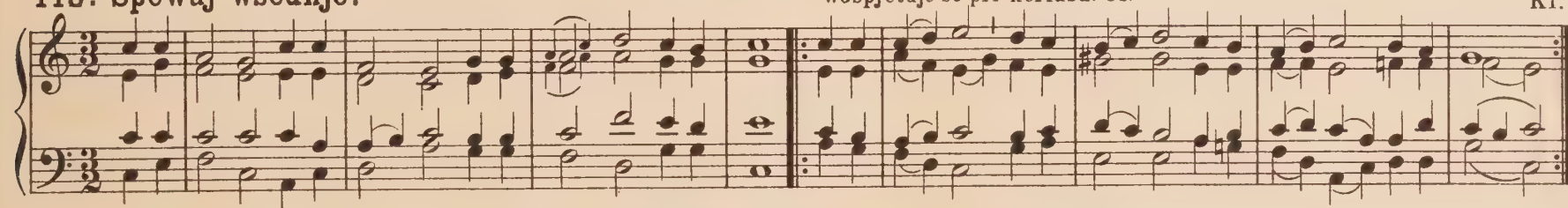
## 148. O slódka knježna wšěch knježnow.



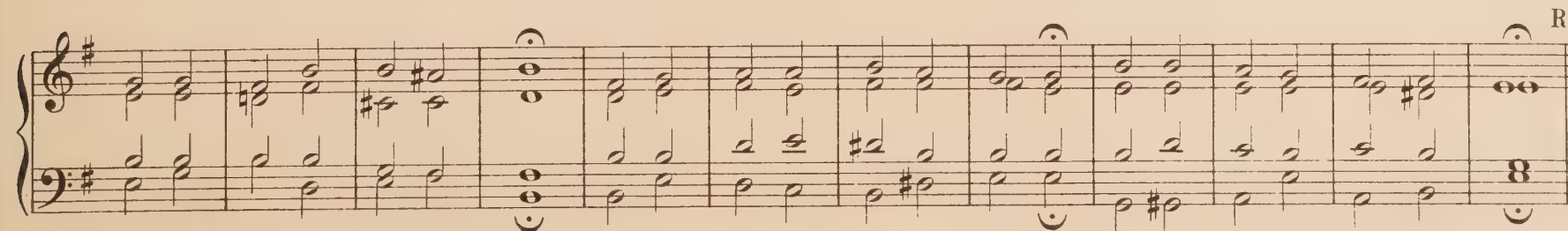
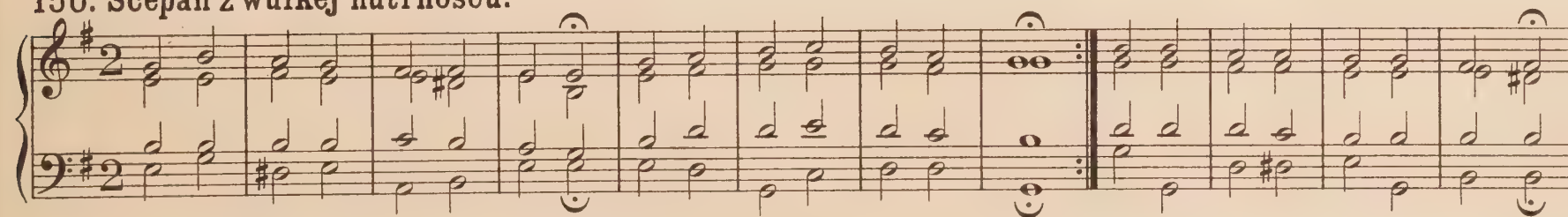
## 149. Spěwaj wšědnje.

wospjetuje so při kěrļu: 81.

Kl.



## 150. Šćěpan z wulkej nutrnoścu.



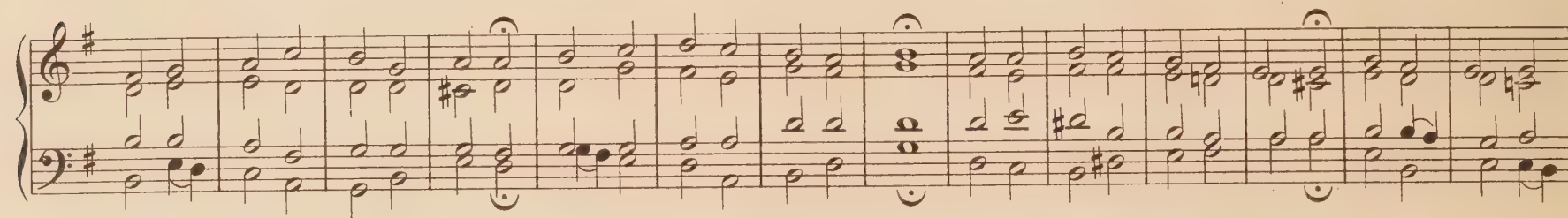
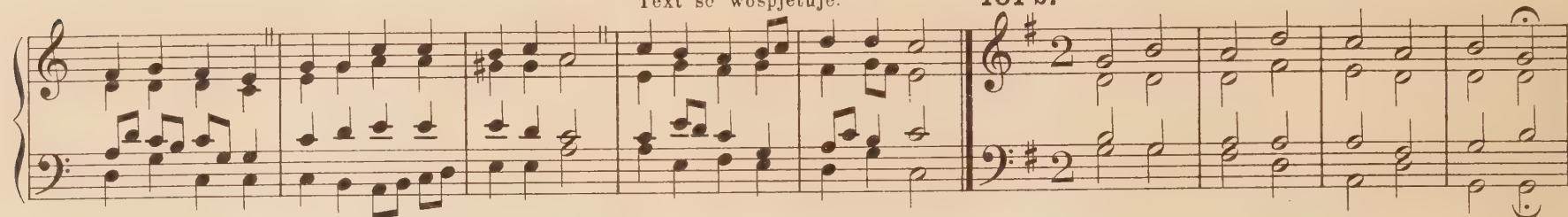
R.

## 151 a. Khwaleny budź Józef swjaty.



Text so wospjetuje.

## 151 b.

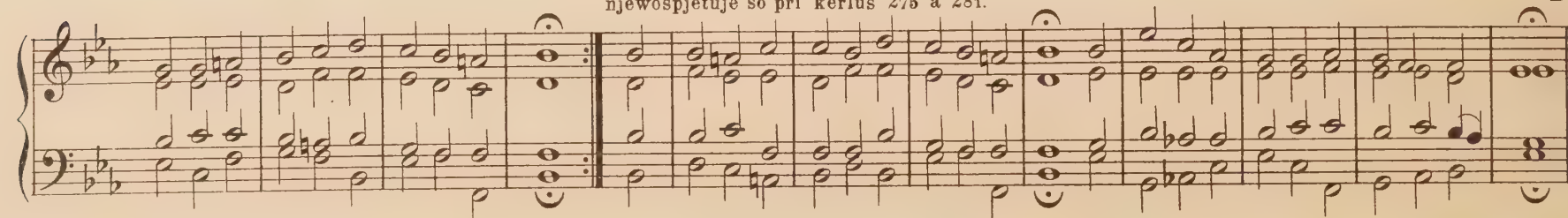


## 152. Wy přenički cyrkwje a stawy wy čile.



njewospjetuje so při kěrluš 275 a 281.

B.





## 153. Te wutrobne hnućo.



## 154. O mój, sylny ryćerja.



## 155. So w njeby zwada zapoća.



Singenberger.



## 156a. Luby swjaty N. \*)

Lu - by swja - ty (Han - dri - jo) proš Bo - ha za nas! Proš ty za nas Knje - za Jě - zom Khry - sta

Ma - ri - no - ho sy - na, zo by nam wón pom - hał ze wše - je nu - zy won, zo by cheył nam

wšěm byc hnad - ny přez swo - ju swja - tu smjerc; přez swo - ju hór - ku mar - tru, ko - truž je čer - pjeł

na tym swja - tym kři - žu, a wu - móhł cy - le člo wje - stwo. Kyrie e - le - i - son.

## 157. Nahle wumřec nješkodzi.

\*) 156b hl. str. 61.





## 160. O pře čo tež tón swět.



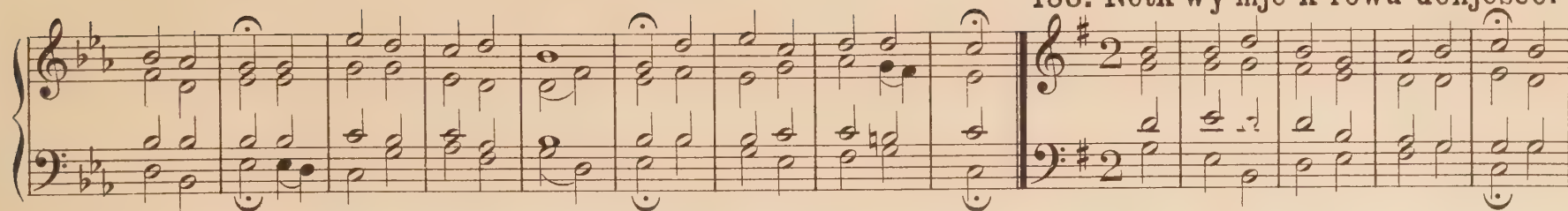
## 161. Wjesel so, o moja duša.



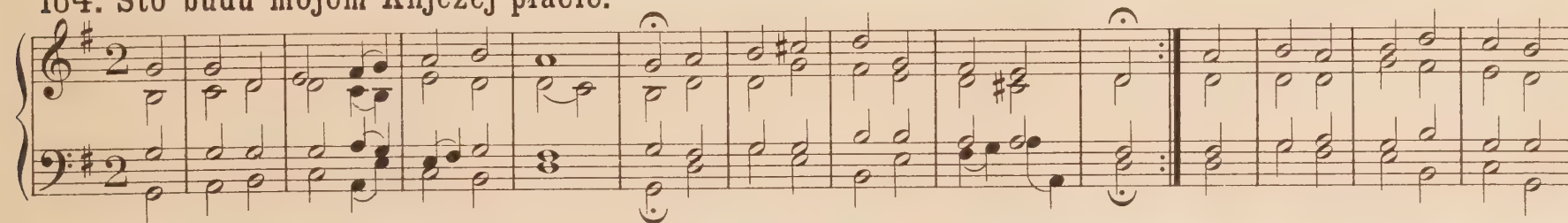
## 162. Nětk kónc je wšeje prócy.



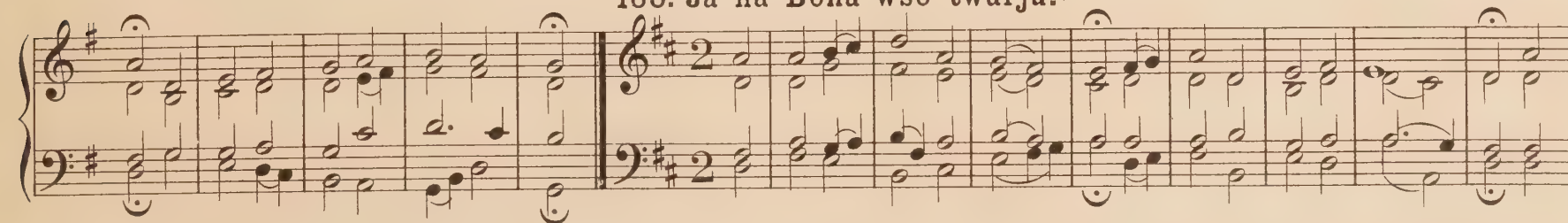
## 163. Něk wy mje k rowu donjesće.



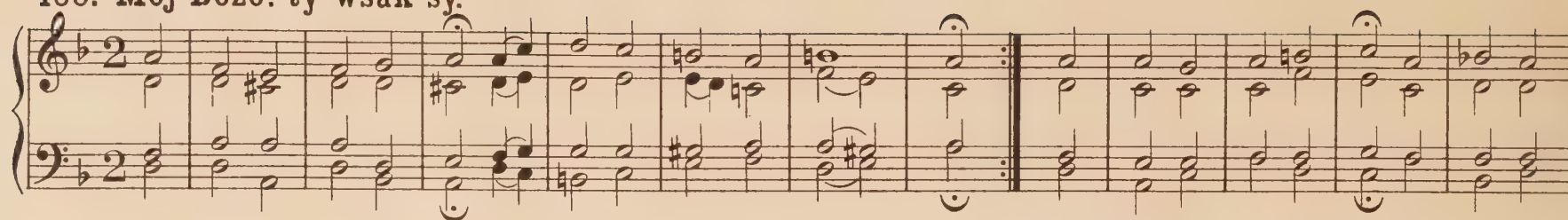
## 164. Što budu mojom' Knjezej płaćić.



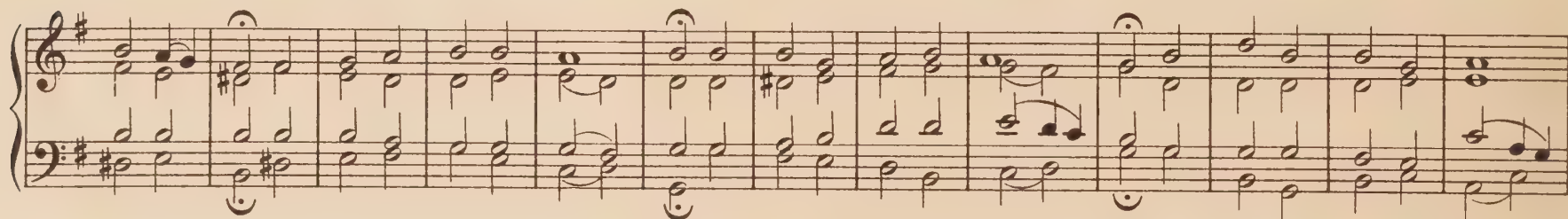
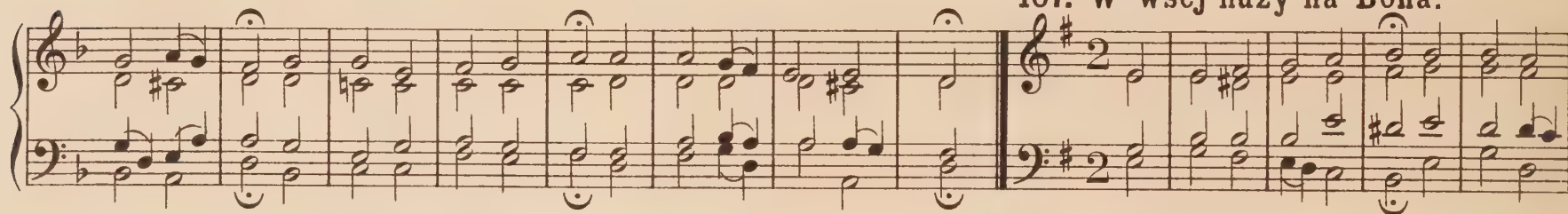
## 165. Ja na Boha wšo twarju.



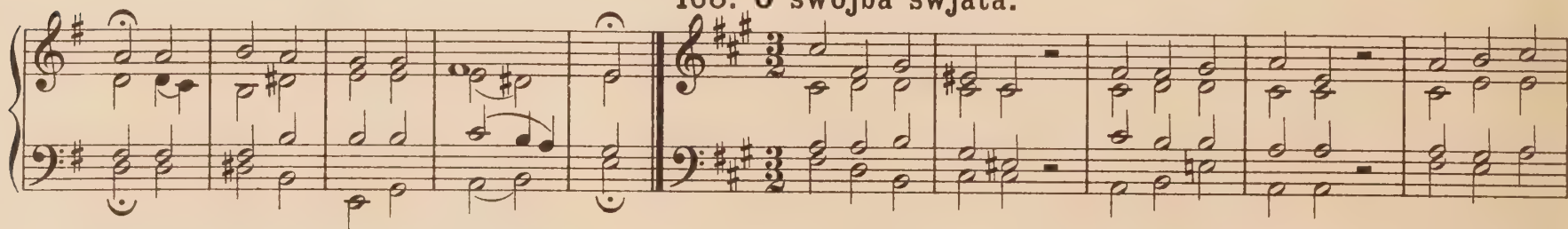
## 166. Mój Božo! ty však sy.



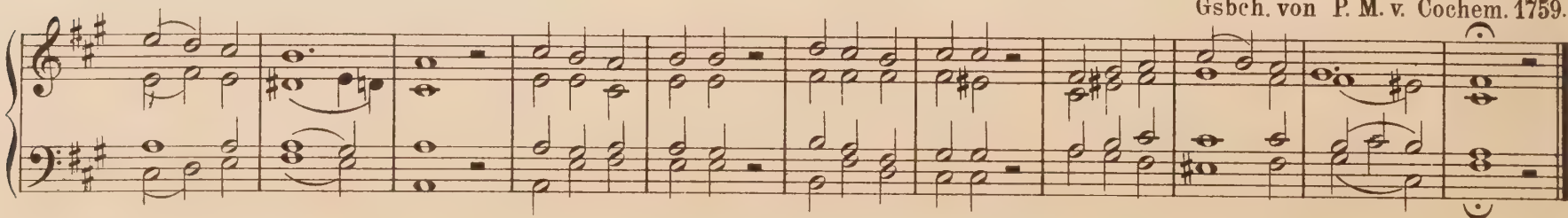
## 167. W wšej nuzy na Boha.



## 168. O swójba swjata.

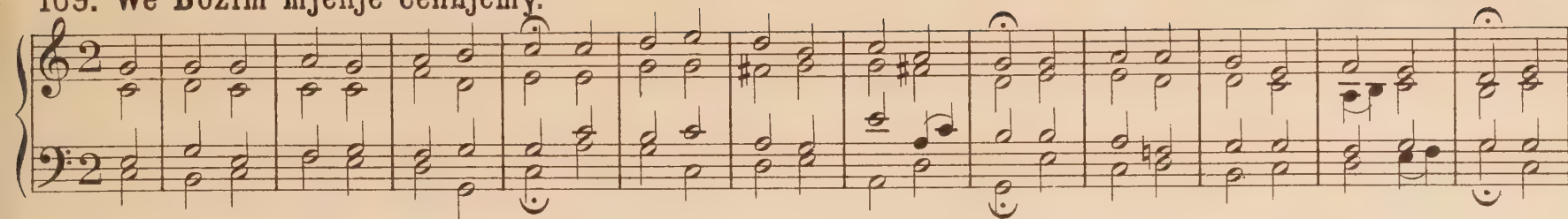


Gsbeh. von P. M. v. Cochem. 1759.

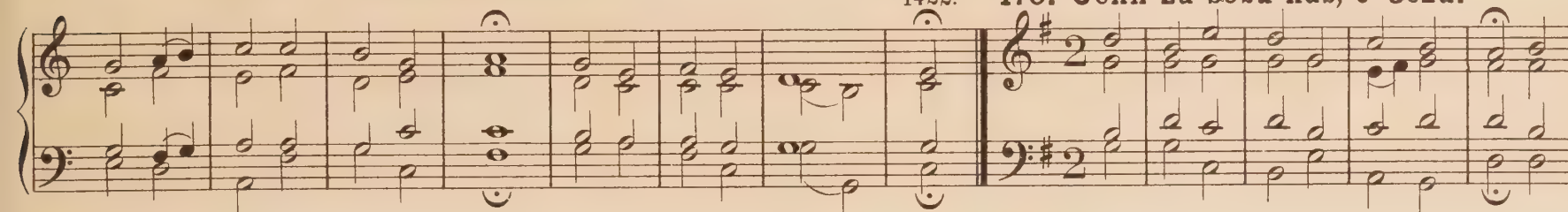




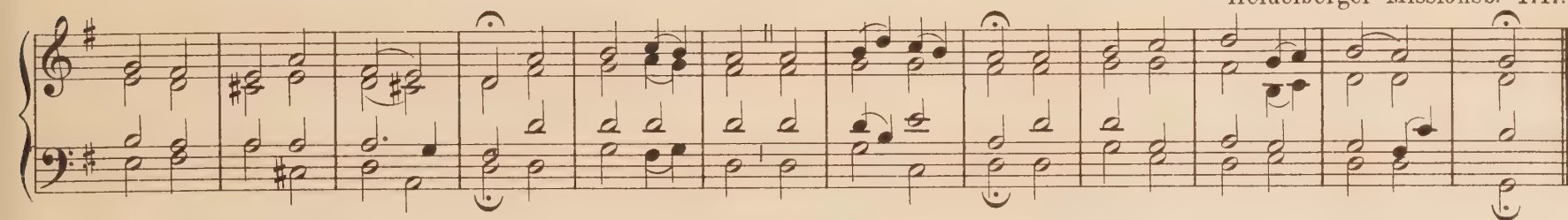
## 169. We Božim mjenje čehnjemy.



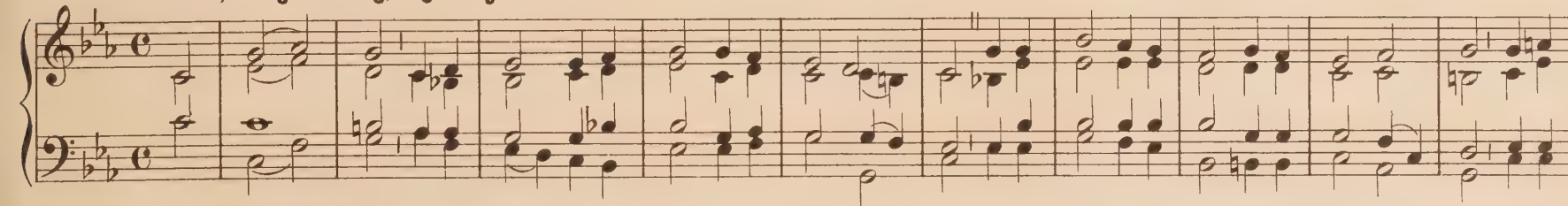
## 1422. 170. Čehn za sobu nas, o Jězu!



Heidelberger Missionsb. 1717.



## 171. O Jězu, moje žiwjenjo sy.

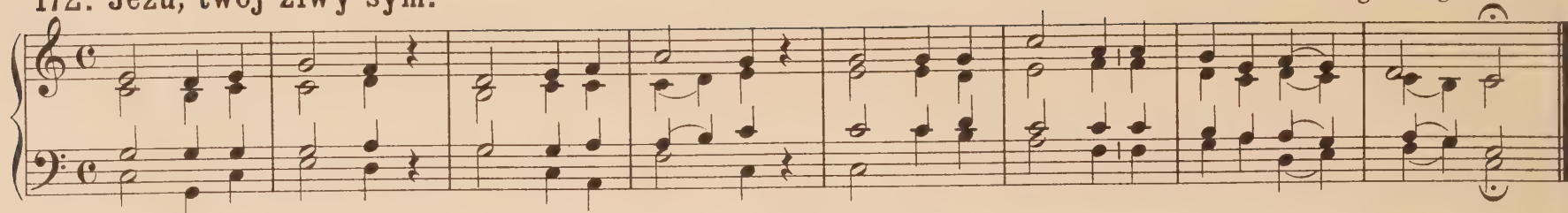


A. G. Stein.

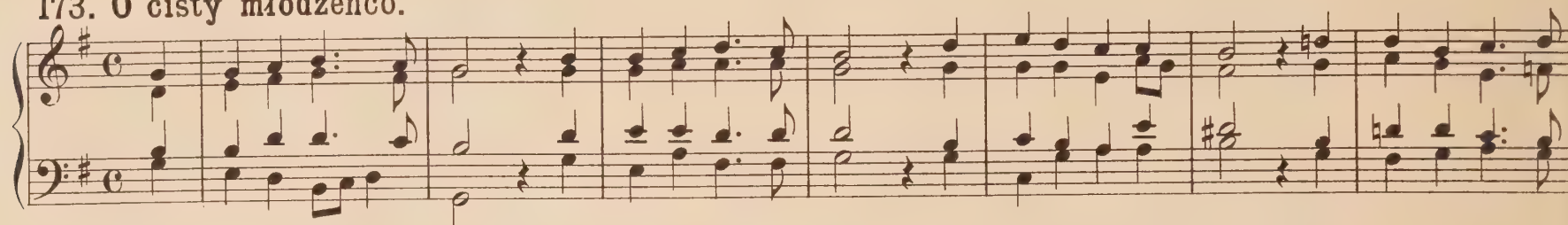


## 172. Jězu, twój žiwy sym.

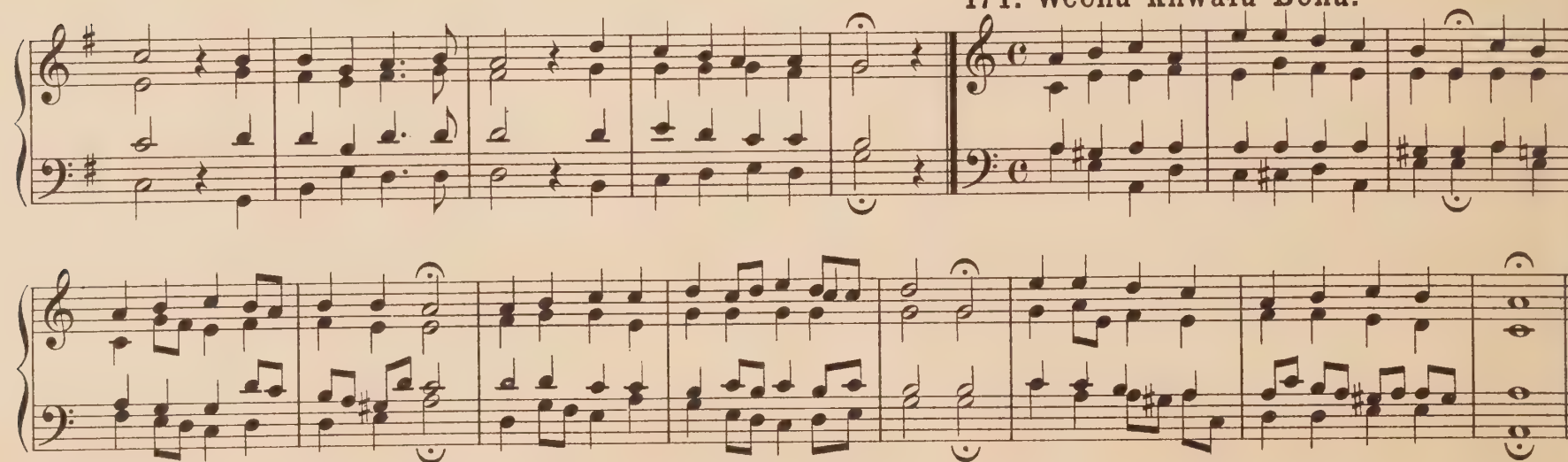
Luxemburger Gsgbch. 1868.



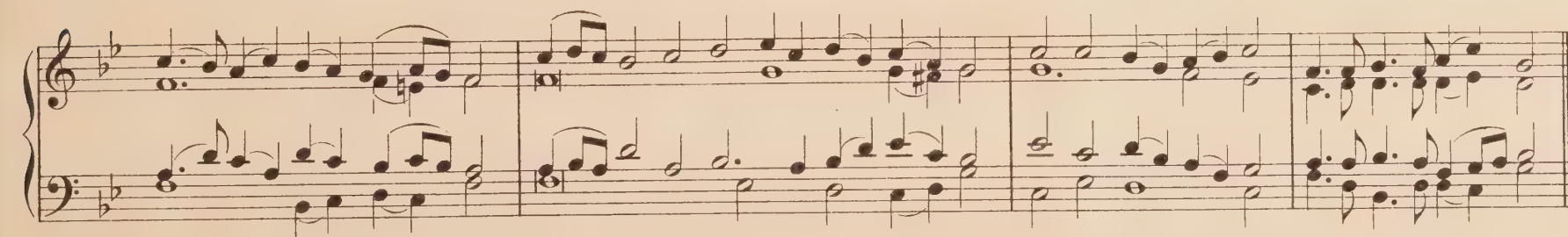
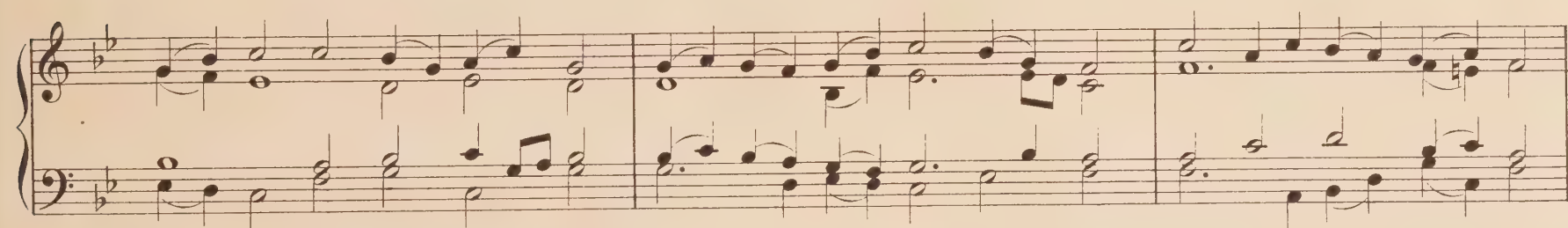
## 173. O čisty młodżenco.



## 174. Wěčnu khwału Bohu.



## 156 b. Luby swjaty N.













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